DANCE Magazine

APRIL 1951

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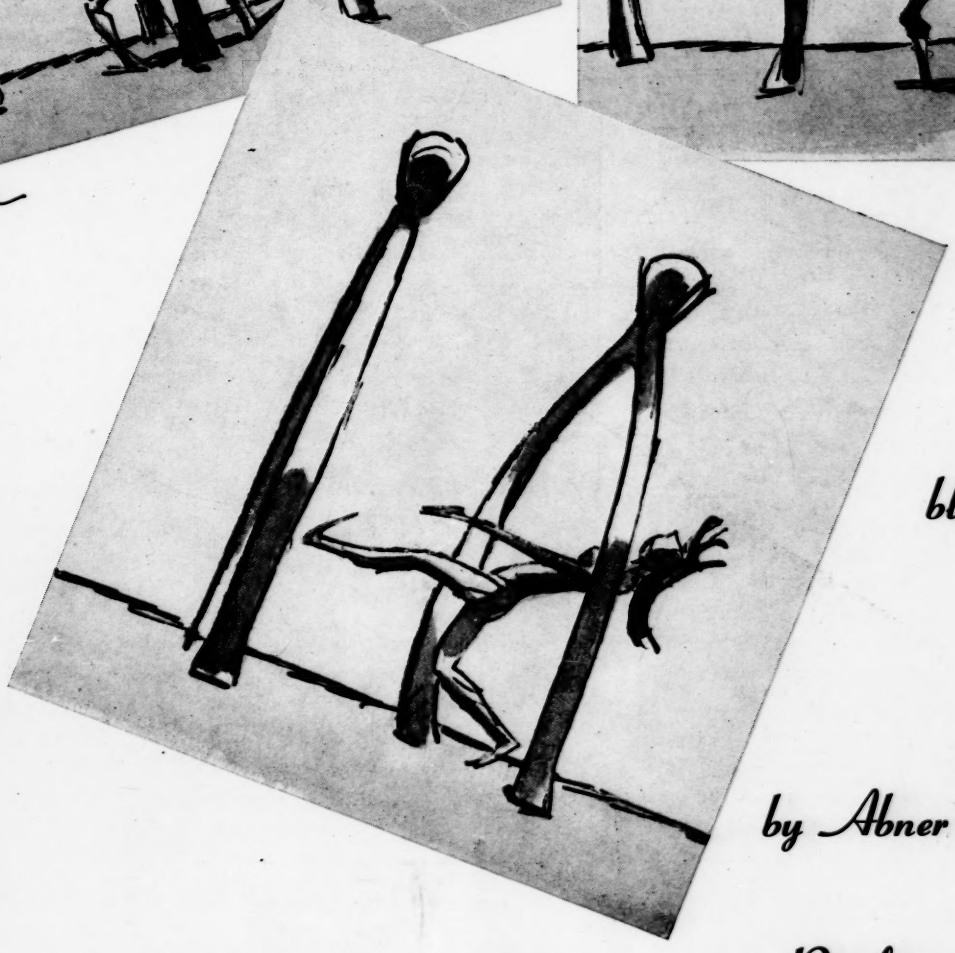

blueprint for a ballet by Abner Dean and Pauline Koner

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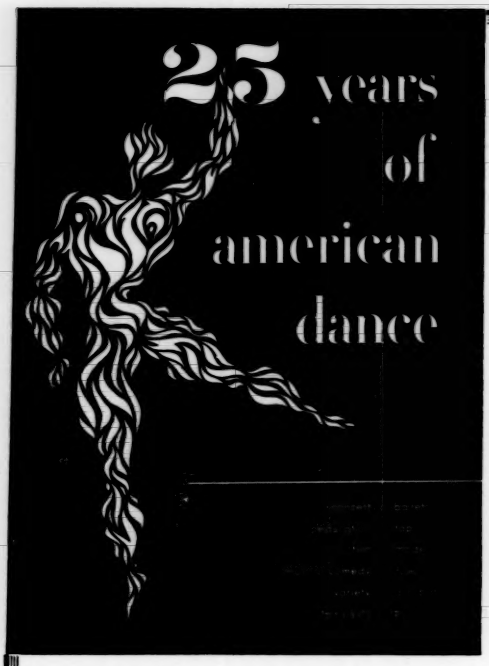
in this issue—BALLET THEATRE in pictures



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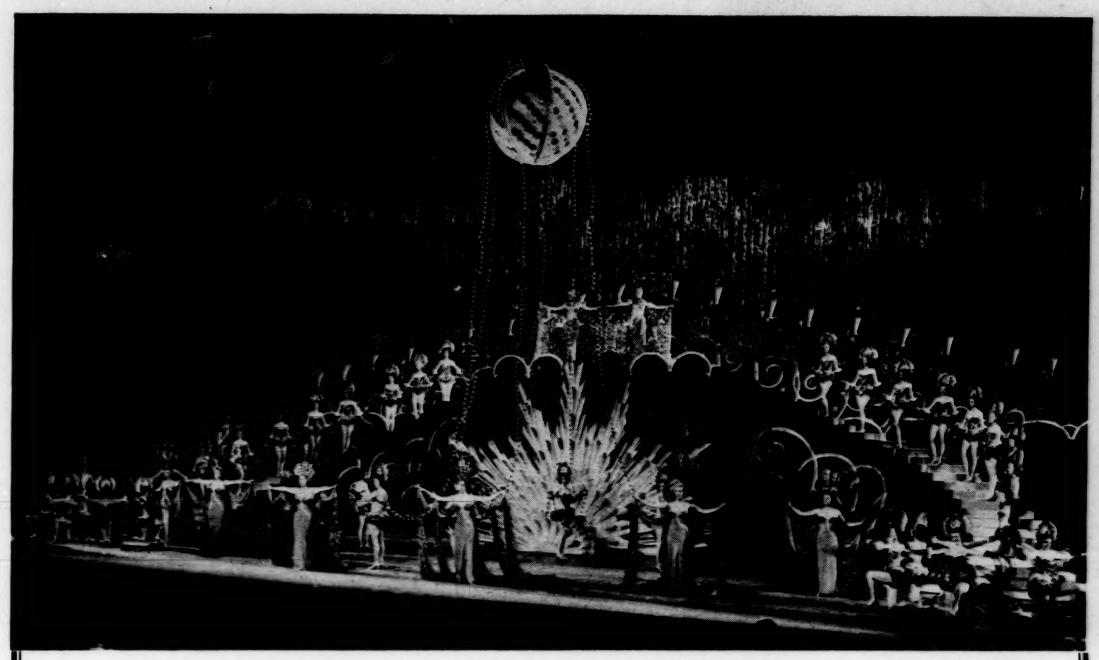

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Calendar of Dance Events - April, 1951

in NEW YORK CITY

Date	Artist and/or Company	Place
9-29	**BALLET THEATRE** (full calendar appears page 6, this issue)	Metropolitan Opera House
4	**Ruth Currier, Joseph Gifford, Helen McGehee, Daniel Nagrin, Nona Schurman** and dance group of **H. S. of Performing Arts** in group and solo works	Brooklyn H. S. for Homemaking
6	**Mara** and her dancers in Cambodian and Siamese dances (full length dance play)	American Museum of Natural History
7	**Ronne Aul, Helen McGehee,** in joint solo recital	92nd Street YW-YMHA
7	**Taneo,** in dances of the South Pacific	Brooklyn Academy of Music
8	**Jean Leon Destine,** and musicians and dancers of the Troupe Folklorique Nationale of Haiti, in Haitian carnival (to launch "Haiti Week" festivities)	Ziegfeld Theatre
13	**Sinda Iberia, Josefina Garcia** and **Jose Valois,** in Spanish and Mexican dances	American Museum of Natural History
15	**Midi Garth, Stuart Hodes, Ethel Winter,** joint solo recital (matinee)	92nd Street YW-YMHA
15	**Mura Dehn** and company	92nd Street YW-YMHA
22	**Janet Collins,** solo recital	92nd Street YW-YMHA
27	**Jean Leon Destine** and company in "Tropical Rhythms of Haiti"	American Museum of Natural History
28	**Theatre Dance, Inc.** present concert of group and solo works	92nd Street YW-YMHA
29	**Janet Collins,** in solo recital (matinee)	92nd Street YW-YMHA
30	**Stage for Dancers Repertory Group,** with **Pearl Lang** and others	Henry Street Playhouse

●

LECTURES

3	**John Christian** — on "Stagecraft"	Ethnologic Dance Center
8	**Antony Tudor** — on "Ballet Today"	Henry Street Playhouse
10	**Ted Shawn** — on "Delsartism in relation to Dance"	Ethnologic Dance Center
23	**James Starbuck** — on "Dance in Television"	Henry Street Playhouse

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Dance MAGAZINE

VOLUME XXV NUMBER 4

APRIL, 1951

The LARGEST, most WIDELY READ Dance Publication in the WORLD

294

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Editor and Publisher: RUDOLF ORTHWINE

Executive Editor: HELEN DZHERMOLINSKA

Young Dancer Editor LYDIA JOEL
Education Editor DORATHI BOCK PIERRE
Ballroom Editors JOSEPHINE and ALBERT BUTLER

Advertising Manager LYDIA JOEL
Sales Manager LOU ELSON
Art Director CHARLOTTE HOWLAND
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Business Manager RICHARD ZIPSER

Associate Editors

Ann Barzel, Lydia Joel, Doris Hering, Mary Jane Hungerford

Contributing Editors

Jack Cole, Clayton Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffe, Hope Sheridan, Walter Terry, Arthur Todd, A. E. Twysden,

Staff Photographers:

Earl Leaf, Fred Fehl, Walter E. Owen, Gerda Peterich

West Coast Photographer: Constantine

Staff Correspondents:

England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Vienna: Linda Zamponi, Vienna State Opera
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Selma Jeanne Cohen
Boston: Eugene P. Le Sieur
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ON THE COVER:

ABNER DEAN designs for a ballet in the making by Pauline Koner. Its title: "Amorous Adventure". In this issue read the story behind the blueprint for the ballet "Amorous Adventure".

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PROGRAMS

FIRST WEEK: *Opening Mon., Apr. 9*—Swan Lake, Le Jeune Homme et la Mort (Premiere), Concerto (Premiere), Rodeo. *Tues., Apr. 10*—Concerto, Billy the Kid, Le Jeune Homme et la Mort, La Fille Mal Gardee. *Wed., Apr. 11*—Theme and Variations, The Thief Who Loved a Ghost (Premiere), Le Jeune Homme et la Mort, Gala Performance. *Thurs., Apr. 12*—Designs With Strings, Giselle, Interplay. *Fri., Apr. 13*—Les Sylphides, Les Demoiselles de la Nuit (Premiere), Pas de Deux (The Black Swan), Les Patineurs. *Sat. Mat., Apr. 14*—Swan Lake, Peter and the Wolf, The Blue Bird, Les Patineurs. *Sat. Eve., Apr. 14*—Theme and Variations, Fall River Legend, The Blue Bird, The Thief Who Loved a Ghost. *Sun. Mat., Apr. 15*—Les Sylphides, Rodeo, Le Jeune Homme et la Mort, La Fille Mal Gardee. *Sun. Eve., Apr. 15*—Concerto, Rodeo, Le Jeune Homme et la Mort, Les Demoiselles de la Nuit.

SECOND WEEK: *Tues., Apr. 17*—Swan Lake, L'Amour et son Amour (Premiere), Caprichos, Helen of Troy. *Wed., Apr. 18*—Concerto, Circo de Espana (Premiere), Le Jeune Homme et la Mort, Interplay. *Thurs., Apr. 19*—Les Demoiselles de la Nuit, Ensayo Sinfonico (Premiere), Pas de Deux (The Black Swan), Rodeo. *Fri., Apr. 20*—Ensayo Sinfonico, Giselle, The Thief Who Loved a Ghost. *Sat. Mat., Apr. 21*—Theme and Variations, Rodeo, The Blue Bird, La Fille Mal Gardee. *Sat. Eve., Apr. 21*—Les Demoiselles de la Nuit, L'Amour et son Amour, Caprichos, Gala Performance. *Sun. Mat., Apr. 22*—Swan Lake, Peter and the Wolf, Helen of Troy. *Sun. Eve., Apr. 22*—L'Amour et son Amour, Fall River Legend, Circo de Espana, Theme and Variations.

THIRD WEEK: *Tues., Apr. 24*—Designs With Strings, Romeo and Juliet, The Blue Bird, Rodeo. *Wed., Apr. 25*—Swan Lake, Circo de Espana, L'Amour et son Amour, Les Demoiselles de la Nuit. *Thurs., Apr. 26*—Les Demoiselles de la Nuit, Jardin aux Lilas, Le Jeune Homme et la Mort, Helen of Troy. *Fri., Apr. 27*—Ensayo Sinfonico, Billy the Kid, Pas de Deux by Enique Martinez (Premiere), Gala Performance. *Sat. Mat., Apr. 28*—Designs With Strings, Billy the Kid, Pas de Deux by Enrique Martinez, Interplay. *Sat. Eve., Apr. 28*—Concerto, Le Jeune Homme et la Mort, Jardin aux Lilas, The Thief Who Loved a Ghost. *Sun. Mat., Apr. 29*—Ensayo Sinfonico, Les Demoiselles de la Nuit, The Blue Bird, Les Patineurs. *Sun. Eve., Apr. 29*—Les Demoiselles de la Nuit, Circo de Espana, Le Jeune Homme et la Mort, Theme and Variations.

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JUST PEOPLE and Places

Photos by Walter E. Owen

Some of the principals in the February 26th event at the 55th Street Playhouse, in New York City, at the DANCE Magazine sponsored benefit for the Dance Collection of the New York Public Library. Dance films of Walter Strate, released by Universal-Hyperion Pictures under the title "Dance of Life" were shown to large and chic audience. Above, mistress of ceremonies Vera Zorina is shown about to present check to Dr. Carleton Sprague Smith, chairman of the Music Division of the N.Y.P.L. At left, Rudolf Orthwine; at right, Walter Strate. In photo at right, Walter Strate, Rudolf Orthwine, publisher of DANCE Magazine, Vera Zorina and Doris Humphrey meet in the lobby to exchange greetings of the great day.

Eugene Loring coaches film star Cyd Charisse in dance called "Amorita" which she dances with partner Ricardo Montalban in M.G.M.'s DON RENEGADE.

Thomas Jordan (at right), Louisville, Kentucky, critic-turned-dancer appeared in his first solo recital, in opus titled SOUL SEARCH, in Louisville on February 14th. The work was especially commissioned. Mr. Jordan, seen here with collaborators Claude Almand, composer and Martha Ferguson, pianist, is dance critic on the Louisville Courrier-Journal and DANCE Magazine correspondent in Louisville, Ky.

Photo: Lido

Jean Babilée and Nathalie Philippart on holiday in Venice. This famous husband and wife ballet team is on its way to America for first appearance here in April with the Ballet Theatre at the Metropolitan Opera House.

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dancers on video

by Ann Barzel

TELEVISION is still shying away from full scale ballet, but is going in for the big names in dance in a big way. In recent weeks you could have seen Nora Kaye, Rosella Hightower, Maria Tallchief, Nana Gollner, Moira Shearer, Margot Fonteyn, Andre Eglevsky, Janet Collins, Valerie Bettis, Bambi Linn, Eric Victor, Patricia Bowman, Hugh Laing, Harold Lang, Vera Zorina, Melissa Hayden and lots more. Since technically TV does better by the close-up and single performer we will have to be satisfied with stars until the perfected distance shot (and educated sponsor) makes full ballet possible.

Ed Sullivan's Toast of the Town (Sundays—CBS) has had the most scintillating and highest paid stars, Hightower, Eglevsky, Fonteyn, Shearer, Bambi Linn. Sullivan lets them go on without interference in their own numbers, usually from classical repertoire. **Margot Fonteyn** and **Michael Somes** in the pas de deux from SWAN LAKE (Act II) were the most satisfying. Miss **Shearer** and **Jack Hart** danced the grand adagio from SLEEPING BEAUTY (Act III) with the Aurora Variation thrown in as extra dividend. (And if she really got the fee we heard she got she could well afford to do it.) Mr. Sullivan's complete ignoring of the ballerinas' partners was a bit disconcerting. On February 25 **Bambi Linn** danced a romantic number with husband **Rod Alexander.**

Philco Playhouse (Sundays—NBC) had **Valerie Bettis** on Feb. 11th. in a play we didn't have to sit through so we dialed to the Fred Waring Show (Sundays—ABC) where **Nadine Gae** regularly does some of the best dancing and choreography on TV. On Feb. 11 she did a skating dance with **Marc Breaux.** One of her best numbers was JUNGLE DRUMS with **Marc Breaux, Don McKayle** and **Ray Sax.** The Feb. 22 program to Israeli music had the assistance of **Katya Delakova.** The flexible, non-audience type of studio the Waring Show is done in is in itself an advantage, and Miss Gae's talent is another.

A regular who does not do so well is **Kathryn Lee** (Star Time—Dumont—Tuesdays) whose dances are the patchy kind thrown together to show off the performer's "specialty". Miss Lee can jump and turn and lift her legs in wide extensions and we wish someone with taste would make her better numbers. On Jan. 16, to Chopin music she was a Degas girl with little sentiment and no style to speak of.

Olga Suarez has similar difficulty on the Vaughn Monroe Show (Tuesdays—

(*Continued on page* 44)

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GRADUATE COURSE SIX WEEKS
BEGINNING JULY 23rd

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BALLET THEATRE

returns to the Metropolitan Opera House

in season of April 9—29

FRENCH imports dominate the season offered by Ballet Theatre this month at the Metropolitan Opera House. Although the calendar of new productions is diversely gratifying, the French ballets visible on this page have the most substantial promise.

The new works are listed as:

LE JEUNE HOMME ET LA MORT — a ballet by Roland Petit, and Jean Cocteau, with music by J. S. Bach, decors by G. Wakhevitch and costumes by C. Berard.

THE THIEF WHO LOVED A GHOST — a ballet by Herbert Ross and John Ward.

CIRCO DE ESPANA — a ballet by Carmalita Maracci.

CONCERTO — a ballet by William Dollar, originally created for the American Ballet in 1937.

LES DEMOISELLE DE LA NUIT — a ballet by Roland Petit, originally created for the Ballets de Paris in 1948.

ENSAYO SINFONICO — a ballet by Alicia Alonso.

L'AMOUR ET SON AMOUR — a ballet by Jean Babilée.

An untitled pas de deux by Enrique Martinez.

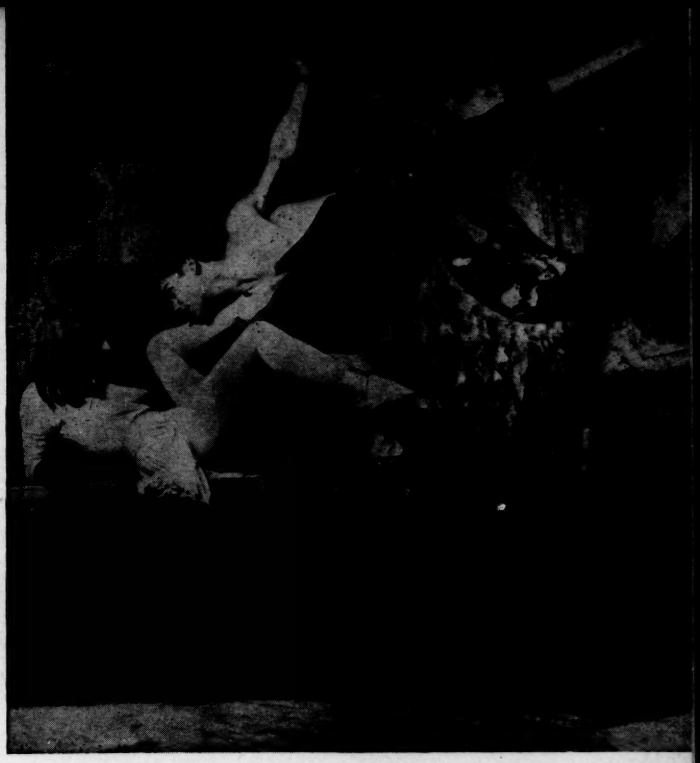
•

Just as the dominating new works are French, so are the name dancers who make their American debut with Ballet Theatre this month. Above all, the most distinguished name, and one which is anticipated here with no little interest, is Jean Babilée, who appears opening night, April 9th in the Cocteau-Petit *chef d'oeuvre*, LE JEUNE HOMME ET LA MORT. The others are Nathalie Philippart (Mme. Babilée) and Mlle. Colette Marchand, who makes her debut with this company in Petit's LES DEMOISELLES DE LA NUIT, by consent of Roland Petit and the Ballet de Paris, to which she is under contract.

The only other outstanding news of the season is the personal appearance of Carmalita Maracci in her own opus.

The company continues, now in its 11th year, headed by Lucia Chase and Oliver Smith, co-directors, and a roster of stars headed by Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch and John Kriza.

This season's repertory is studded with the successes of eleven years and offers the introspective something for reflection on its policy, which in eleven years has swung from all-American, to Russian, English, American, and now a francophile flavour obtrudes. Perhaps this policy points to something; perhaps it points to the fact that good ballet is bounded by no national borders.



LE JEUNE HOMME ET LA MORT

Nathalie Philippart and Jean Babilée

L'AMOUR ET SON AMOUR

Nathalie Philippart

LES DEMOISELLES DE LA NUIT

Roland Petit and Margot Fonteyn in original performance of this ballet in Paris, 1948.

Via the GRAPEVINE

SOMETIMES history does us a favour when it repeats itself. In December, 1951, **Martha Graham** and the Louisville Orchestra will do a repeat engagement, this time in a new commissioned work. The result of the first commissioning of its kind was the JUDITH (scored by William Schuman) which was premiered in Louisville January 4 and 5, 1950. The composer for the new work has yet to be chosen. Details will be published, when forthcoming. . . . Too late to make correction in last month's issue came the news from the Metropolitan Opera that **Zachary Solov's** appointment as choreographer is permanent, not temporary. Mr. Solov has been appointed choreographer for the season 1951-52. **Antony Tudor** will continue as director of the opera ballet school, among other activities. . . . **Marina Svetlova,** former Met prima ballerina, made her first appearance with the New York City Opera in a performance of MANON on March 22. **Grant Mouradoff,** who staged the ballet, also appeared, dancing a solo part. . . . **Suzanne Ames** steps out of the Met corps de ballet April 5 to speak and dance the part of Ida in FLEDERMAUS. . . . Chances are good that **Renee Jeanmaire,** after her first Hollywood movie stint (Petit's CARMEN, out of Howard Hughes) will stay planted in Hollywood, as Producer Hughes plans great things to come for her on the screen. . . . 1951 and '52 will certainly be banner years for dance in film, if half the plans now cooking come to a boil. By actual count there are nine coming up with large ballets, or revolving around life in dance circles (repeat: circles). What hath RED SHOES wrought? Two of the most lavish now on hand are TALES OF HOFFMAN (reviewed in this issue) and AN AMERICAN IN PARIS (for release in July) with **Gene Kelly** and **Leslie Caron.** . . . Hyperion Films is looking (!) for a name choreographer to stage dances for a film about a professional dancer's life, to be filmed in New York. **George Balanchine** has been approached for this. . . .

Echoes from the musicals disclose that a lot of the same names have a way of repeating themselves and the same people keep jumping up in new jobs. **Sono Osato** is slated for a principal part in HELEN OF MEMPHIS (Egypt, not Tennessee), **Valerie Bettis** is staging the dances for the revue TWO ON THE AISLE, **Nana Gollner** and **Andre Eglevsky** have been approached with bids for HAPPY AS A LARK (erstwhile known as So This is Brooklyn) which boasts the return of **Catherine Littlefield** as choreographer, **Henry Le Tang** will stage dances for the all-Negro revue, SHUFFLE ALONG, starring the **Berry Brothers,** and finally **George Balanchine** is setting some classic pieces for a revue with the classic title of COURTIN' TIME.

Dancers thinking about where their next job is coming from (as who doesn't?) should know that fifty (50) musicals, replete with ballets of one kind or another, are brewing for next season. Fifty musicals will absorb a lot of dancers, but what, or which theatres will these shows be parked in, seeing that the custom is usually only one theatre to one show? . . . **Mary McCarty** isn't the only one haunting Hunter College these p.m.'s; she has a colleague, also on the prowl for the first degree: Spanish dancer **Aida Alvarez. Eileen O'Connor** is doing it also, but her territory is Columbia U. . . . A bright new variety team which indulges in Indian (Hindu, that is) dance of a diverting variety, is the **Aennchen-Renato-Rahma** Trio, which bowed into the Havana-Madrid on Broadway March 15th, after a number of debut appearances in Baltimore and Montreal. **Aennchen** and company are good looking, beautifully costumed and entertainers of no mean quality (it should only happen to a lot of non-variety dancers we could name). . . . Eyeballs will roll in the aisles at the Roxy this month when star dancers **Melissa Hayden** and **Andre Eglevsky** appear for their first turn at vaude, dancing the BLACK SWAN pas de deux four times a day. . . . **New York City Ballet** goes to Chicago for a two-week engagement late in April. It is slated to return to the City Center for another two weeks in June. . . . **New York City Dance Theatre** has been elbowed off the City Center agenda, this season anyhow, because losses piled up by another artistic branch of the Center's enterprises absorbed the capital to have been expended on the modern dance group. N. Y. C. Dance Theatre took the rap and a lot of the best talent in American dance is out contracts both at the Center and for other jobs turned down in favour of the Center. There are times when we'd like to secede from the Whole Thing. It is getting somewhat tiresome seeing the right people get the wrong end of the stick again and again.

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The plush Lotos Club in New York saw the convocation on March 19th of an assembly of famous dancers and choreographers who came, under the wing of the Juilliard School of Music, to greet the press. **William Schuman,** president of the School, was spokesman on hand to announce what is surely one of the most propitious events in many a season. Juilliard has opened its lofty domain to dance, and with the coming season, an extraordinary faculty will teach a number of aspirants lucky enough to get in. This faculty is to be composed of **Martha Hill,** chairman, and **Martha Graham, Agnes deMille, Doris Humphrey, Jose Limon, Antony Tudor, Jerome Robbins, Louis Horst, Helen Lanfer and Ann Hutchinson.** The conjunction of these remarkable names and the Juilliard School suggests that here is the beginning of a great creative center, one which does not lack a stage to serve as an outlet for whatever may come of this array of great gifts. It is conceivable that this atmosphere may provide not only the student, but the teacher, also, with the prime impetus not always to be found in the harder, more driven, more commercial milieu on and near Broadway, if we may be permitted to point obliquely. Entrance exams at the Juilliard School take place June 4 - 7. . . . The Eastern District conference of the **AAHPER** takes place at the Hotel Statler in New York April 23-29, with a whole day on the agenda to be devoted to dance events. The a.m. session, on April 25th (to take place at the Statler) will see demonstrations by **Pearl Primus, Ira Zasloff, Peter Wisher** (with men's group from U. of Maryland), and a lecture by **Doris Humphrey.** The p.m. session, to be held at N. Y. U. (Washington Square) will see a concert by a group from the **H. S. of Performing Arts,** and demonstrations in ballroom work by **Don Begenau** and **Kate Frey,** and in creative tap by **Gladys Andrews.**

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Laughing Stock Company has announced that **Harvey Krefets** will stage the dances for "You Twisted My Arm", an original musical revue to be presented at the Master Institute Theatre April 12th. **Carol Chanson** and Mr. Krefets are fea-

(Continued on page 45)

LOLA MENZELI

Deceased: March 11, 1951

American-born dancer, pupil of the famous Elizabetta Menzeli, Lola Menzeli (Mme. Senya Solomonoff) achieved a triumph on the international ballet stage in the 1920's paralleled by few dancers, living or dead. Her appeal was universal and elicited applause from a large audience in four continents, as well as from such a critic as P. J. S. Richardson, who pronounced her "phenomenally brilliant", and Adeline Genee, who called her dancing "delightful". Since her retirement in 1930, Lola Menzeli had devoted herself equally to her pupils and to her family. She is mourned by thousands who knew her as teacher and loving friend.

Tales of Hoffmann

retold on the screen

Moira Shearer and Edmond Audran — in divertissement, THE DRAGONFLY.

Moira Shearer as the doll Olympia, and Leonide Massine as the puppet master Spalazini.

Robert Helpmann as the scheming Lindorf, and Ludmilla Tcherina, as the courtesan Giulietta.

THE quartette of dancers which spoke so well for ballet in RED SHOES, a quartette composed of **Moira Shearer, Ludmilla Tcherina, Leonide Massine** and **Robert Helpmann,** bring their diverse gifts to films once more in TALES OF HOFFMANN, their little company swelled by **Frederick Ashton** and **Edmond Audran.**

But those who go round to see "Hoffmann" looking for the same thing they found in RED SHOES are in for a jolt.

Briefly, TALES OF HOFFMANN is about the lifelong and vain search for love of a German poet and raconteur, whose love has always been right at his elbow.

Here is a film full of glitter in technicolour, astonishing sets and costumes by Hein Heckroth which strike several notes in decadent splendour, trick photography and lighting to tease the eye. Some of this attains the level of high sophistication; some of it the level of corn. The film has a lot to recommend it for musical content, fidelity of reproduction and a noble job of musicianship on the part of conductor Sir Thomas Beecham. The choreographer, Frederick Ashton, fares less nobly, hampered by the musical and literary content, but withal, the divertissements have the brittle quality of opera ballet, but done on a lavish scale, visually and spatially.

In the opera by Jacques Offenbach, premiered in Paris, 1881, Hoffmann loved his ideal of a woman, embodied in the prima donna, Stella. In the film, behold! she is a prima ballerina, the better to employ Moira Shearer. Miss Shearer appears as a rather glum Stella, also in prologue and epilogue divertissements of moderate interest with Edmond Audran and in the Olympia episode, in which she excels as the doll, a character she projects to perfection.

Her companions in ballet come off rather better in the course. **Robert Helpmann** as Coppelius, and **Massine** as Schlemil in the Venetian tale are irresistible. Either one of them is irresistible in any case, as their diverse roles in the film add immeasurably to the effect of hilarity, horror, decadence, pathos suggested in each tale. Mr. Ashton's skill as a mime is well employed in his minute role. Tcherina makes a ravishing figure as the courtesan Giulietta.

The one figure in the film that really comes off best is the tenor who sings Hoffmann, one **Robert Rounseville.** In a trying role, which could easily make a lesser singer or actor look silly, Rounseville's deportment as the figure of Hoffmann is always dignified and humanly winning. In him the character of Hoffmann emerges as free of pretense and rises above the structural oddities of the opera.

Helen Dzhermolinska

NEW YORK CITY BALLET

In reading dance histories we've often wished we could have been present at the flowering of this or that great ballet dancer or company of the past. And we've sometimes looked upon our own era with the jaundiced eye of proximity. But the New York City Ballet is changing the picture. It's making us very grateful to stay in the here-and-now and watch the unfolding of this bright flower of Twentieth Century Ballet.

The company's winter season, which held forth at the City Center from February 13 through March 11, was full of surprises — some happy, some unsuccessful — but all indicative of growth. On the repertoire side there were the premieres of Balanchine's LA VALSE and Tudor's LADY OF THE CAMELLIAS, and restagings of Balanchine's PAS DE TROIS and THE CARD GAME. Outstanding personnel additions were Nora Kaye and Andre Eglevsky. And many of the younger members of the company received new assignments.

Balanchine's LA VALSE was the prize acquisition, with Tudor's LADY OF THE CAMELLIAS running it a close second. LA VALSE is a todtentanz in tulle — a whirl on the brink of doom. And the whole dance is done with a shrug of the shoulder and a toss of the head that camouflage the most intricate of choreographic detail.

The musical basis is a combination of "Les Valses Nobles et Sentimentales" and "La Valse" of Ravel. The early sections of the music are a series of short pieces, each of which has given rise to a perfect small dance. There is a blase trio with much hand posturing for Vida Brown, Edwina Fontaine, and Jillana; a sparkling pas de deux for Patricia Wilde and Frank Hobi; an airy one for Yvonne Mounsey and Michael Maule. Diana Adams and Herbert Bliss strike a note of delicacy and refinement in their duet, and they seem to make contact with each other on a human level. But this is torn asunder by the re-entrance of the three first figures, who surround Bliss and finally leave him in isolation. All the couples who have thus far danced skitter across the stage like dry leaves and leave in their wake the final couple, Tanaquil LeClercq and Nicholas Magallanes, who carry the mood progression to a state of decadent sophistication.

In the meantime, the music has been gathering momentum. Diaphanous curtains part to reveal a huge space backed by tall black archways made of floating fabric and lighted with clusters of tiny lights. In this area of Cocteau-like splendor dancers dart and whirl in great masses of intoxicating color. Crimsons, pinks, oranges, violets, and white emanate from their underskirts and are punctuated by the gleaming black waistcoats and tights of the men. It is indeed a glorious blend of costumes and movement, and costumer Karinska can be thanked for much of this.

Suddenly, in the midst of the fevered activity, a dark figure (Francisco Moncion) enters. It is death, and he chooses the decadent girl in white as his partner. She dies and is carried off the stage by her lover, only to be brought on again and held aloft while the crowd continues its heedless whirling.

In contrast to the brilliance and polish of LA VALSE was the subdued tenderness of Antony Tudor's LADY OF THE CAMELLIAS, a visualization of the Camille or La Traviata story. Instead of using the full blown Traviata music for this tale of a Nineteenth Century "demi-mondaine" who makes a supreme sacrifice in the name of true love, Mr. Tudor combined a series of excerpts from five early Verdi operas. They had a sweetness that fitted Mr. Tudor's concept of the heroine.

And it was a concept with which we did not agree. He conceived the character of the Lady of the Camellias as consistently tender, gentle, and poetic. And Diana Adams danced it that way. But, if we remember correctly, the character is at first a brittle woman of the world. She later becomes softened and humanized through her love for Armand. And we always thought of Armand as simple, open, and boyish. Hugh Laing, though interesting, is none of these.

Mr. Tudor deftly highlighted the relationship of the two lovers and kept the remaining characters merely for incidental color — the same kind of plushy color that was supplied by Cecil Beaton's magical setting.

LADY .OF THE CAMELLIAS bases its movements upon natural gestures amplified and vivified, as it were, into dance phrases. The effect is one of great directness and insight, with the characters saying more through fleeting movement than they could say with all the words in the world.

At the present time, the most eloquent and finished part of the ballet is the second act duet in which Marguerite and Armand express in a single dance their mutual devotion, their joy at being together, their love for the country, and their hope for the future. But the ballet requires further clarification of dramatic line (especially in the segment for Armand's father) and shaping in the group sections. When this has been attended to, LADY OF THE CAMELLIAS should emerge as a major contribution to the Camille tradition — and one that makes its point through understatement.

Balanchine's THE CARD GAME, which was originally done for the American Ballet and later mounted for Ballet Russe de Monte Carlo, was brought out of the warehouse for the New York City Ballet. THE CARD GAME is a series of long-winded poker deals with a kind of dressed-up literalness. With the exception of charming solos for the four queens (Jillana, Janet Reed, Patricia Wilde, and Doris Breckenridge), it is a music hall piece and does not belong in the repertoire of this distinguished company.

Balanchine's sparkling PAS DE TROIS to a piece of "circus music" by Mincus, also graces the repertoire of the Marquis de Cuevas' Grand Ballet. But, needless to say, its presentation by the New York City Ballet was in far better taste. It was a delightful vehicle for Nora Kaye, Andre Eglevsky, and Maria Tallchief. The latter pair took the demanding presto choreography in their stride. But Nora Kaye found it rather a mouthful.

The musical pulse literally flows through the veins of New York City Ballet dancers. Until Miss Kaye achieves this special physical state, she is going to have trouble, as she did in PAS DE TROIS and in the roles she assumed in ballets like SYMPHONY IN C and BOURREE FANTASQUE. This must, however, not be in any sense construed as a criticism of Miss Kaye's work in her first brief tenure. It is presented as an added hurdle that she will have to overcome, and since she is the best hurdle jumper in the ballet world, she will surely do it.

Although Mr. Eglevsky is only on loan from the Marquis de Cuevas' Grand Ballet, let us hope that the New York City Company can entice him to stay and assume more and more classical roles. For he is the first male virtuoso that this company has had — and it has sorely needed one.

Other members of the male roster who are growing steadily are Michael Maule and Frank Hobi. Everything Mr. Maule does, from the Prince in FIREBIRD to the pas de deux in LA VALSE, radiates a simple earnestness. And his improving elevation may someday make him a virtuoso — which will be all to the good.

Frank Hobi has made vast technical strides and with them have come a new sparkle and forthrightness. Now if he can add resiliency to his strength, he will be a dancer to reckon with.

We'd thought that we had long ago said everything there was to be said about

Sinda Iberia in Spanish concert piece, GOYESCAS, to be performed, among others, on her April 13th concert at the American Museum of Natural History. Miss Iberia, one-time Pavlova protege, and recently a member of the Rosario and Antonio company, shares this program with Josefina Garcia and Jose Valois.

Maria Tallchief, Tanaquil Le Clercq, and Melissa Hayden. But they keep growing and growing, and so we'll have to keep saying and saying. Maria Tallchief has acquired a new softness; Tanaquil Le Clercq is finding a new quality that can only be termed distinction — the heady distinction of fine white wine; and Melissa Hayden has that rarest of all theatrical attributes — the ability never to give an off-key performance.

Among the younger dancers, Yvonne Mounsey is beginning to stand out in roles in LA VALSE and SERENADE. Hers is a lyric style — delicate, warm, and free. It is a gentle contrast to Patricia Wilde's full-blooded, impulsive demeanor. In her solo roles in ballets like SYMPHONY IN C, BAISER DE LA FEE, LA VALSE, and AGE OF ANXIETY, Miss Wilde reminds one of a little child who plunges into the water without knowing how to swim. She has the same kind of innocent self-confidence. Only Miss Wilde can swim, balletically speaking. She has strength and brilliance a-plenty.

As evidence of further development, there were structural changes in BAISER DE LA FEE and JINX — both to the good. And as evidence of still further development is the observation that the New York City Ballet audience is the best behaved we've ever seen. And it's intelligent, too. For example, it cheers Jerome Robbins' AGE OF ANXIETY, the most serious and "thinky" piece in the repertoire — and for us, still the finest.

A DANCE AUDITIONS' FESTIVAL 1942-1950

The Dance Auditions' Festival of March 4 at the 92nd Street "Y" made us feel happy and sad at the same time. Of course, it was good to see how dancers like Ronne Aul, Rena Gluck, and Miriam Pandor are growing. And it was reassuring to see the adventuresomeness of mature dancers like Matti Haim, Eva Desca, and several others among the seventeen dancers who appeared.

But the whole event left us feeling a little sad. For all of the soloists featured in this concert have made their professional debuts within the last eight years as participants in the "Y's" annual Audition Winners concerts. And most of them have something original and forthright to say in terms of dance. But their influence remains small because performing conditions in today's theatre limit them to an occasional brief stint, when actually, they should be dancing and dancing and thus growing to be real forces in a field that ever cries for new and strong voices.

Some performed works that they had previously done as Audition Winners. Others premiered new solos. Of the new works, we particularly enjoyed the quiet mysticism of Matti Haim's doll-like DOLOROSA; the clarity and warmth of Eva Desca's AMERICAN FOLK SUITE; the simplicity of Ronne Aul's WARRIOR. Miriam Pandor's EXCERPT FROM SOUTH AMERICAN SCENES (beautifully sung by Connie Dose) was richly designed and technically brilliant; Helen McGehee's SUSPENDED PATH was a prodigious technical feat; and Nona Schurman's IN THE STUDIO was relaxed and particularly funny for anyone who has tried to do choreography.

Other participating dancers were Noami Aleh-Leaf, Rena Gluck, Janet Collins, Billie Kirpich, Midi Garth, Gertrude Lippincott, Judith Martin, Normand Maxon, Natanya Neumann, Tao Strong, and Alix Taroff . . . most of whom more than vindicated their original choice as Audition Winners.

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ELEANOR KING

Eleanor King made the long trek from Seattle, where she flourishes as teacher and choreographer, to present a solo program on March 10 at Carnegie Recital Hall. Because it was such a long trip and because Miss King is a serious artist, we'd like to say that the program was a satisfying experience. But it wasn't.

And strangely enough, Miss King did not appear to derive any more satisfaction out of dancing than the audience derived out of watching. There was throughout an air of constraint — physical and emotional.

In works like MOON DANCES and TRANSFORMATIONS (a premiere) there were interesting movement distortions and flashes of musical intuition. But the feeling of fierce constraint broke the continuity between phrases and gave the dances a disjointed quality. And yet, paradoxically, when Miss King wished to stand still, she seemed unable to do so — with the result that both movement areas and interludes of stillness lacked focus.

Emotionally the same thing happened. For example, the tortured WHO WALK ALONE was born of insight. But for the most part, Miss King looked as though she were struggling frantically to say something while gagged. Sometimes her face was wild-eyed and intense, and sometimes she looked, as she progressed down the center of the stage, as though she were going literally to speak. But no communication occurred.

The veil that covers Miss King's efforts and keeps them from touching the hearts of her audience obviously does not stem from choreographic incompetence or lack of invention. It lies in some hidden source.

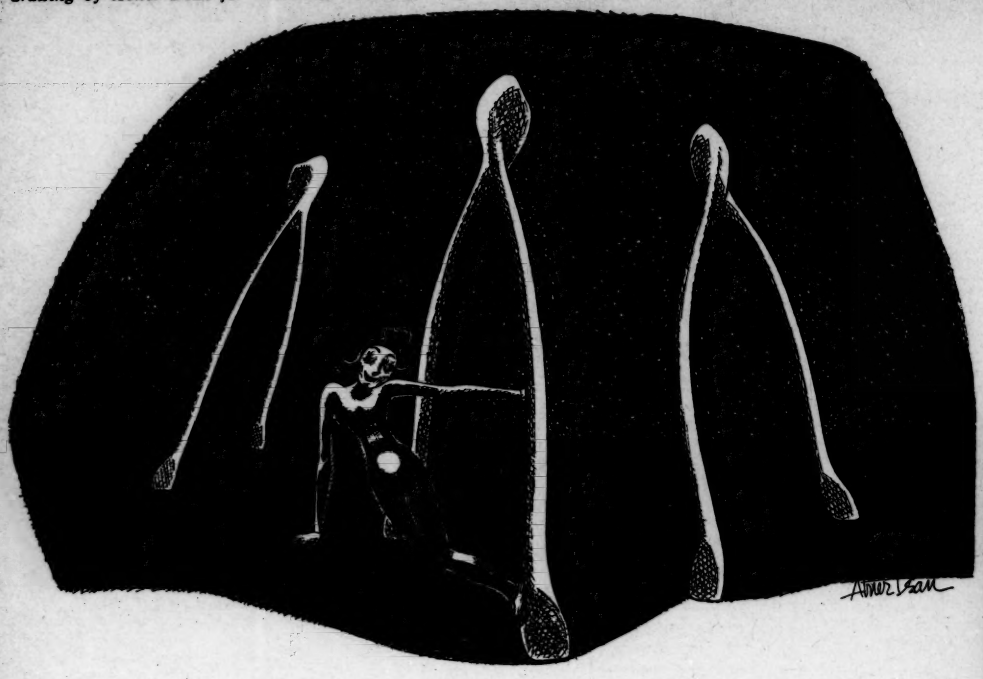
A Haitian carnival will come to the Ziegfeld Theatre April 8th, headed by dancer Jean Leon Destine, who staged a fete in Haiti last year on the 200th anniversary of the founding of the Republic of Haiti.

Mr. Destine will be copiously assisted by Haiti's best known dancers, singers, voodoo drummers, musicians and members of the Troup Folklorique Nationale.

His principal supporting dancers are Jeanne Ramon Lumane Casimir and Cécile Joseph; principal drummers, Alphonse Cimber and Ti-Roro.

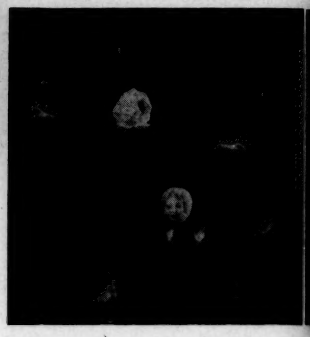
This gala is part of celebration of Haiti week, which takes places April 7-15.

drawing by Abner Dean for "Amorous Adventure"



BLUEP

rehearsal action photos by Len Rosen



Pauline Ko

Behind the Blueprint for "Amorous Adventure"

by Helen Dzhermolinska

based on an interview with Pauline Koner

"FOR MY NEXT WORK, I'd like to attempt a satire," said Pauline Koner to Doris Humphrey. This remark was made one day three years ago to the woman who is not only Pauline Koner's artistic advisor, but a one-woman choreographer incubator who has left the mark of her peculiar genius on other creative people in her field in no uncertain fashion.

"Why don't you look at the Abner Dean drawings?" answered Doris Humphrey. "If you're looking for an idea, you might find something in his book."

And what choreographer is not looking for an idea? At the time this brief dialogue took place, Pauline Koner was immersed in another composition, so the suggestion somehow got buried in the turmoil of the moment.

Some months later, she was browsing through a bookstore when she happened on a handsome volume of drawings called *It's a Long Way to Heaven* — full of little people playing the tragi-comedy of living, nude all of them, but wearing their souls on their faces, playing the foibles, the insanities, the inanities, the complexities and the hilarities of living — in essence, a collection of cartoon drawings which had all the movement and sweep of a major ballet. She looked for the artist's identity. Abner Dean!

The Abner Dean cosmos haunted her for weeks, while a sense of growing excitement gripped her — nothing more, really, than a compulsion to start another dance. Who that has ever suffered from a similar compulsion will not understand? After some weeks of weighing the pro and con of a brushoff, she summoned up all the temerity at her command and sought out Abner Dean.

What Pauline Koner sought was the artist's permission to create a ballet supported by the Dean drawings. "I could have saved myself a lot of anxiety, had I known," she remarked.

Abner Dean turned out to be not only a votary of dance and one who had seen a good deal of it; he was away ahead of her. Sensing the practical needs of the stage, and the special needs of an artist like Miss Koner, Abner Dean proposed an original ballet, to be sketched and outlined after discussion, instead of merely using fragments from the two published volumes (a third has since been issued). And this is how AMOROUS ADVENTURE came to pass.

How many countless times have students of dance, writers on dance, teachers and choreographers asked and been asked: how do you go about the creation of a ballet? Without a doubt, every other individual who has ever essayed such a project has an experience to relate.

This experience is related purely because it is a case history, a blueprint unique in its component factors. It is not the answer to every situation, method of approach. These methods, etc. depend largely on facility to work, availability of suitable dancer-material, coordination between choreographer, composer, cast; many other factors

(*Continued on page* 42)

NT FOR A BALLET

"Amorous Adventure"

an original script

and designs

and choreography by

by Abner Dean

Pauline Koner

harles Weidman and Daniel Negrin (last photo only) in rehearsal of "Amorous Adventure"

drawing by Abner Dean for "Amorous Adventure"

"AMOROUS ADVENTURE": it is the story of a girl with amatory hiccups, an unbalanced equation and several men who have a peripheral influence on her personal mathematics. The dance resolves no world problems, and at its conclusion, 'X' still represents the unknown.

Abner Dean

illustrations by Swen Swenson

TERPSICHORE in a TEST TUBE

by Walter Terry

dance critic, the New York Herald Tribune

TERPSICHORE, the muse of dancing, is not permitted to remain in happy retirement within whichever penthouse is assigned to her on Olympus. Her laurels must constantly be renewed and it is the duty of her earthly disciples to expand, to exploit and to explore that area of art which she embodies and to deck her anew with their dance accomplishments. Actually, what happens to Terpsichore, if one does look upon her as the embodiment of the very stuff of dance, is that she is continually being placed in a test tube where dancers and choreographers can stir her up, temper her with the heat of emotion or the cold of calculation, distill her, add new ingredients.

Not only Terpsichore but dance audiences also are subjected to fairly harrowing experiences while the testing is going on. Yet there must be experimentation, if Terpsichore is to remain forever young. She can do nothing for herself, but she can and does submit her dance-body to the testings and ministrations of scientists, geniuses and, sometimes, crackpots of dance. Much of this testing must take place in public and so audiences too take part, as witnesses, in an experimentation which may result in a triumph or in a dismal failure.

Testers of Terpsichore are essential to the art of dancing. Perhaps, at times, they cause the public to suffer and they suffer themselves but it is through them alone that the Muse of Dancing lives, rather than exists, serves the changing needs of each new era and is refreshed.

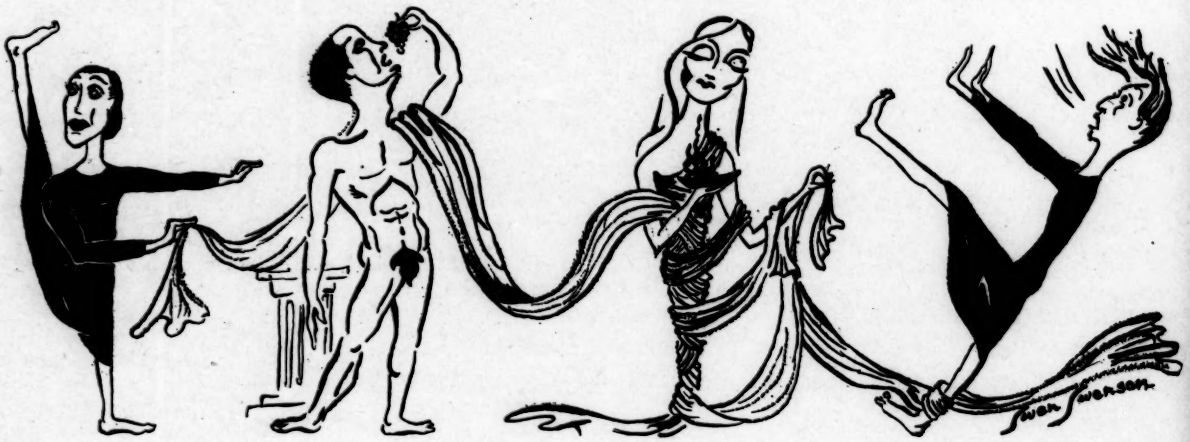
Testers of Terpsichore — good and bad — are present in all ages, but the twentieth century, rebellious and searching, has produced an amazing number. Where, indeed, would our dance be today without the experimentations of such titans of dance testing as Ruth St. Denis and Isadora Duncan, Martha Graham and Ted Shawn, Doris Humphrey and Charles Weidman, Helen Tamiris, Antony Tudor, Jerome Robbins, Mary Wigman?

Isadora searched for the habitat of the soul and found it to be (as far as she was concerned) the solar plexus. This notion, which seemed foolishly romantic to many, nevertheless transformed Terpsichore for it led Duncan to a wholly new way of dance and the results were a personal dance career of the greatest magnitude for Isadora, a shot in the arm (although it didn't take for a while) to the ballet and an inspiration to a legion of creative artists who were to follow. Surely this testing and its results were worth the experiments which the Muse and an unprepared public were submitted to.

Miss Ruth, although concerned with the soul, was not particularly interested in its exact anatomical location. Her particular heresy was her contention that dance did have a soul and that the souls of men could speak through the soul of dancing. She tested this heresy, proved its validity in a number of masterpieces and transformed it into dogma. Her testing required that an audience submit itself to spiritual illumination, a process far more disturbing than submission to sensuous or sensual diversion, but she won new respect for Terpsichore and restored to the art one of its primal and almost forgotten (in

(Continued on page 40)

Votaries of Terpsichore — just testing. Martha Graham, Ted Shawn, Ruth St. Denis and Doris Humphrey.



Harvard College Library

La Belle Assemblée

the dance—as seen by Cruikshank

by Lillian Moore

If for more than half a century Edgar Degas has reigned unchallenged (and justly so) as the supreme painter of ballet and ballerinas, his predecessor George Cruikshank, celebrated caricaturist and acid delineator of the manners and morals of his native England, has received little attention from devotees of the dance, an art and social pastime on which Cruikshank lavished his attention. The themes of his penetrating dance satires range from classical ballet through the elaborate ballroom dances of his day to the lusty brawls of sailors and servants, but however sharply Cruikshank's drawings reveal the idiosyncracies of his models, they all contain, as well, a common thread of affectionate understanding of dancing itself.

George Cruikshank was himself an expert dancer. Born in London in 1792, he lived through the waltz and polka manias of the nineteenth century and was an enthusiastic contributor to the popularity of various dance forms. The hours of his merry youth seem to have been about equally divided between the ballroom and the drawing-board, for he was as prolific an artist as he was indefatigable party-goer. Although when he was in his fifties he became an ardent reformer, giving up all alcohol

LA BELLE

and tobacco and advocating their prohibition, he realized very well that dancing was healthful and beneficial as well as diverting, and continued to enjoy it throughout his long life. One witness records that he danced a hornpipe at the age of 83, just to show how strong and active he was, while another, not to be outdone, reports that a year later, at 84, old Cruikshank executed a sword dance, over poker and tongs, with all the nimble agility he had shown in his prime.

Cruikshank was only 25, however, when he did most of the caricatures illustrated here. In the year 1817 the artist seems to have been seized by a sort of dance mania. Perhaps it was the wealth of material around him, but during that spring and summer dance satires poured from his pen.

It was the Quadrille, elegant ancestor of our own popular square dances, that inspired several of the sketches on these pages, and others that we have no room to reproduce. Square-dance addicts familiar with the hazards of the "Dosey-do" will be quick to appreciate the plate titled *Dos à Dos*. Although its name has been anglicized a bit, this dance figure doesn't seem to have changed very much in the hundred-odd years that have intervened since Cruikshank sketched it.

In the space of a few months Cruikshank did a whole series of *Accidents in Quadrille Dancing*,

Print Division, New York Public Library

of which we reproduce two more. In *Vis à Vis* a mis-step has apparently caused an even more startling disaster, but here, in spite of the acrobatic antics of the gentleman who is all but sprawling on the floor, the artist's attention has been devoted to sly comment on the rest of the scene — the low-cut, revealing dresses of the women, the absurdly high collars of their escorts, the leers of the musicians and of the buxom lady in the right foreground.

Les Graces, the third of the series given here, reveals a bit of subtlety in the two small framed pictures on the wall, which are in strong contrast to the evolutions in progress on the floor. The little picture on the left shows two ballet dancers, whose easy extensions and effortless balance are a delight to behold, while that on the right shows two peasants dancing clumsily but with a complete naturalness which has its own healthy charm. The "Graces" of the title, on the contrary, are a shrivelled little old man struggling with the intricacies of a complicated dance pattern in which two bold young ladies, amazons in comparison with him, are trying to pirouette under his outstretched but inadequate arms.

Limitations of space make it impossible for us to present more than one of Cruikshank's deli-

SEMBLÉE

cious satires on the Waltz, dance sensation of his day. *Specimens of Waltzing* indicates little of the sensuous, languid grace embodied in that loveliest of social dances (when it is done by experts), but it focuses a cruel spotlight on idiosyncracies of dance behavior, which in but slightly altered form, can certainly be recognized on the ballroom floor today. But aside from the almost malicious portrayal of physical characteristics, from protruding stomachs to protruding noses, Cruikshank delineates with uncharitable zeal some of the peculiarities of dance style which, also, have their present-day descendants. Once again there is a deft touch in the little wall pictures, and especially in the dancing dogs on the right.

In *Sailors Carousing*, the artist turns his attention to a scene of crude but genial jollity, with a couple of barmaids and a couple of tars footing it in a lusty hornpipe or a bouncing jig. The debauchery indicated in the details of the background, however, hints at a severely critical attitude which later found vivid expression in Cruikshank's famous series of morality prints, published under the title of *The Bottle*.

A very similar Cruikshank tavern scene, *Almack's — Over the Water*, contains a detail worth re-

porting even though limited space prevents its reproduction here. (The name of this print satirizes that of the fashionable public ballroom, Almack's, then frequented by British aristocracy, while "over the water" has the same connotations as our "on the other side of the tracks".) On the wall of a sailors' tavern where a vigorous dance is in progress, hang the following "Rules of the Assembly":—

"No gent to dance with his hat on
No gent to smoke except at refreshment time
No two Gents to dance together"

Incidentally, every one of these rules is being flagrantly ignored in the print. Perhaps more than any of the individual prints, the wonderful panel LA BELLE ASSEMBLEE, of Sketches of Characteristic Dancing, shows Cruikshank's understanding of all forms of dance. Beginning at left, with an exhausted dancing master, whose feet automatically fall into a well-turned-out second position, even though he is almost too tired to stand up, it goes on to a Country Dance (another ancestor of the Square Dance, here showing the familiar "Star" figure), a Scots Reel, which seems much like a Highland Fling, a Irish Jig, an over-elegant Minuet, (toes point nicely, whether in or out), a German

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Sailors Carousing, or a peep in the Long room

Waltz (and here, as in nearly all the Cruikshank sketches of the waltz, the position of the arms is still that found in peasant versions of this dance: both of the gentleman's hands on the lady's waist, hers on his shoulders), a French Quadrille, a Spanish Bolero, complete with castanets and expressions of simulated ardor, and then Ballet Italienne, showing a Pas de Deux in which the lady is executing a *developpeé à la seconde* while her partner takes a grotesque *attitude,* and each holds the end of a garland which bids fair to trip them up, à la Iva Kitchell's *Garland Dance,* at any moment. The finishing touch, like a little exclamation point, is another tiny, typical Cruikshank dancing dog.

We regret our inability to show another delightful series of dance prints by Cruikshank, *The Dancing Lesson,* which shows children in the throes of learning the Hornpipe, the Minuet, and various other dance forms. Copies of all four of the plates in this series can be found, however, in the Print Division of the New York Public Library.

In the article "200 Years of Theatrical Dance in Caricature", which appeared in the September 1950 issue of this magazine, two more Cruikshank prints were reproduced: *The Stage Lover,* a pantomimic scene reminiscent of *La Fille Mal Gardée,* and the enchanting *Balloon Dancer, where* "M. Napoleon Vestris" is enlisting a bit of artificial aid in executing his entrechats. This by no means exhausts the list of fascinating dance caricatures by this prolific artist, for they may be numbered literally by the dozens. The interested dance student or collector will find them well worth the effort of pursuit (in library or old print shop) and study.

Print Division, New York Public Library

photo: Constance Bannister

Ballet group from the opera LOVE FOR THREE ORANGES, composed for the New York City Opera by Charles Weidman. (current season at the City Center).

the opera ballet and what four choreographers

opera ballet by CHARLES WEIDMAN

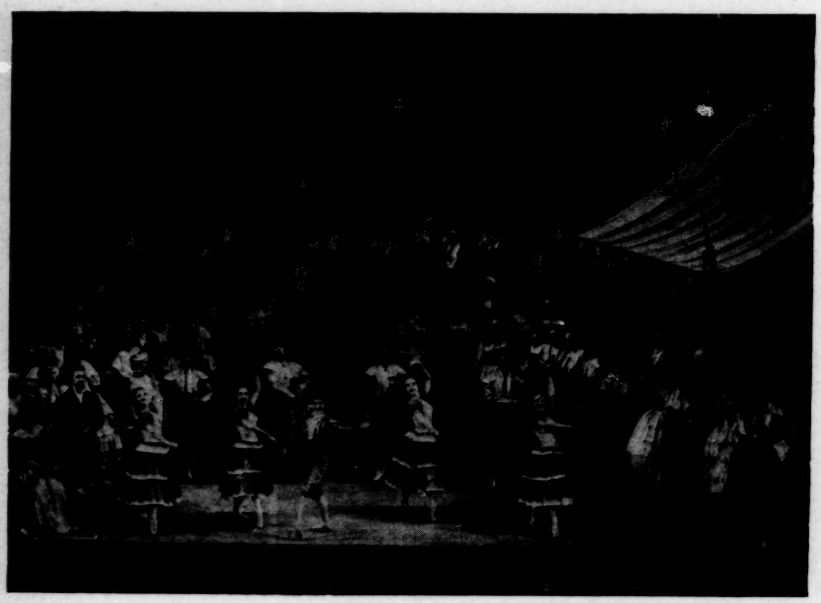
by Art

Opera ballet, too long treated as a step-child in the dance world, has recently become considerably more important in the news. This season, particularly, the general public has become increasingly conscious of ballet in opera and such noted choreographers as Antony Tudor, at the Metropolitan Opera House, and Charles Weidman, at the New York City Opera Company, are in a large measure responsible for this upswing in interest. This was similarly true a few seasons back when choreographers George Balanchine and Ruth Page were more active in opera ballet.

Despite the fact that most opera companies are now paying lip service to dance, a great deal still needs to be done to make the way easier for dancers and choreographers. Obviously, changing conditions and shifting public tastes call for a fresh approach to the whole field of opera dance. Choreographers are aware of this; dancers sense it, too; yet many opera managements continue to use dance as a second rate adjunct to opera productions. Or, as George Balanchine expresses it, "Ballet in opera has been used as you would use a napkin. Actually, any kind of good dancing is a meal in itself." Mr. Balanchine's simile is an especially apt one since it sums up so succinctly what has generally been happening to opera ballet in America.

Dance in opera can provide fairly regular employment to large numbers of young dancers. This dance background and training can also serve to develop a whole new segment of potential dance artists who may well progress into regular dance organizations and ballet companies. In addition,

Ballet group from the opera LA TRAVIATA, composed for the Metropolitan Opera by Antony Tudor (seen in the current season). Nana Gollner, prima ballerina, in costume of espada, center, front.



opera ballet by ANTONY TUDOR

Enigma

ve done about it

opera ballet by
RUTH PAGE

Ballet group from the opera CARMEN, 4th act divertissement, composed for the Chicago Civic Opera by Ruth Page (center).

young dancers in opera, besides having the opportunity of working with leading choreographers, can learn a variety of dance styles that are required in opera. For these reasons, opera ballet in America should be of vital interest to the dance world at large. Accordingly, Dance Magazine sought the four ranking opera choreographers in America — George Balanchine, Ruth Page, Antony Tudor and Charles Weidman — and asked their opinions on the problems and potentialities of ballet in opera. Their answers are as varied as their individual approaches yet they point the way towards the new directions that opera ballet must take if it is to survive.

George Balanchine, one of the world's greatest classical ballet choreographers, also has had a broad experience in opera ballet. Balanchine, it will be remembered, was choreographer at the Met in New York from 1935 to 1938. Before and since that period, he also staged opera ballets in Monte Carlo, Paris, Denmark, Buenos Aires, and Italy. In consequence, his opinions are especially authoritative. "The most important thing," claims George Balanchine, "is the cooperation of the opera company. Failure of ballet in opera is due to the opera companies who don't want ballet to be good. They think that ballet as an art is inferior to opera. Actually, the art of movement came long before the opera form developed."

"Opera companies," Balanchine continues, "engage a choreographer to do something important. However, they regard ballet as inferior and are afraid of it. At the Met our ballet in "Aida" was such a success that the audience applauded for ten minutes. The

(*Continued on page* 36)

Ballet group from the opera ORFEO, composed for the Metropolitan Opera by George Balanchine. Group includes Lew Christensen, Daphne Vane and William Dollar.

opera ballet by
GEORGE BALANCHINE

not another dance teacher organization:

The National Council of Dance Teacher Organizations

its background and aims

EDITOR'S FOREWORD:

As suggested in the preview published in the March, 1951 issue of DANCE Magazine (see page 44), the emergence of the National Council is a phenomenon with which teachers of dance everywhere in America should have some familiarity.

Again it should be stressed that this is not another dance teacher organization; it is a council of teacher organizations, as it's name implies. Again it should be stressed that there are points of view pro and con the Council.

In the interest of promotion of better understanding on this score, DANCE Magazine invites teacher readers to write, expressing their opinions of the Council, deduced from a reading of the AIMS, published herewith. This month DANCE Magazine publishes the PRO point of view. If a preponderance of CON view result, these will be given their due in these pages.

Point of View: PRO

Are you a nuisance? Are your pupils pinball machines? In Chicago, dancing teachers are classified with dance halls; in Florida, with pinball machine operators for "nuisance" taxation and licensing purposes.

Such questions have irritated dance teachers for many years, but few efforts at concerted action to fight such a situation were made until the passage of the so-called "Maryland Bill" (1947). This event prodded a number of individuals into action. (Read accompanying brief history).

Would you like to see the recognition of dance teachers AS SUCH by the community Board of Education of your city? Do you desire the reclassification of dance teachers from diverse categories under which they now function into a dignified category of their own, accepted as such by the law? Would you like to see "dance" in schools and colleges transferred from Physical Education, Drama and Music Departments and established as a separate entity? Would you have the initiative in all matters affecting the dance teaching profession in the hands of the profession itself or subject to the whims of powerful organizations inside and outside the law?

Upon your answers depend the potency and future existence of the National Council of Dance Teacher Organizations.

History in brief of the NATIONAL COUNCIL

December, 1947
Impetus toward concerted action on part of dance teachers and their organizations furnished by passing of the Maryland Bill (so-called)

July, 1948
Visit of Mrs. Helen Wicks Reid, then president of the American Society of Teachers of Dancing, to England, where she discussed the American problem with teachers of the Imperial Society and the Royal Academy of Dancing.

August, 1948
Lecture before the American Society annual convention by Anatole Chujoy, editor of Dance News, on the licensing of teachers; resultant discussions on formation of working committee. Mr. Chujoy appointed temporary chairman because of position as neutral (non-dancing teacher).

September, 1948
Invitations sent by Mrs. Reid to American teacher organizations to send their representatives to meetings of the Executive Committee of the Council, for the purpose of drawing up aims, constitution, etc.

October 24, 1948
First meeting of the Council, held at the Hotel Astor, New York City.

1949
Preliminary talks result in setting of $100.00 entry fee to Council (fee for organizational bodies, not to individuals); drawing up of aims, preamble and proposed constitution; resignation of Mr. Chujoy as temporary chairman.

1950
Twelve meetings held by Executive Council.

February 18, 1951
First open meeting of the Executive Committee of the Council, attended by members of the Council, executive officers of teacher organizations and the dance press.

AIMS OF THE COUNCIL

A. WITHIN THE ORGANIZATIONS

1. Acceptance of and cooperation with the Council of all national and unaffiliate regional teachers organizations, so that the Council may function properly and be truly representative of dance teacher member organizations of the Council.
2. Establishment of uniform and high standards of admission of individual teachers to the organization.
3. Educational and promotional work directed to teachers, members and prospective members, which would make clear to them the necessity, benefit and prestige in belonging to a teachers' organization; advice to use the insignia of the respective organizations on stationery, advertisements, literature, etc.
4. Advice on business methods, promotion, relations with competing fields, etc.

B. OUTSIDE THE ORGANIZATIONS

1. Publicity and promotion directed toward the public in general stressing (a) the importance of dance as physical exercise, development of good manners; (b) the importance of dance as a hobby; (c) the importance of dance as a profession, either of a dancer or teacher; (d) importance of taking dance lessons from qualified teachers and indications of how to recognize the qualifications of a teacher.
2. Representation of the dance teaching profession in its relations with the government agencies, federal, state and local.
3. Establishment of a standard, accepted by all member organizations, system of issuing diplomas, certificates, etc., with a view of having authorities, accept these diplomas or certificates as actual licenses, so that state and local authorities would have no reason to desire to license dance teachers.
4. Work toward the reclassification of dance teachers from all other categories, under which they now function, into a dignified category of their own. (For example, in Chicago, dance teachers are still classified with dance halls and pay a nuisance tax; in Florida they are lumped together with pinball machine operators, etc.)
5. Work toward the recognition of dance teachers as such by boards of education, who generally recognize only physical education teachers as dance teachers. This is especially important in view of the

(Continued on page 34)

Releve en arabesque **(Ex. 11 and 15) —** ***Releve to attitude*** **(Ex. 12) —** ***Releve to passe*** **(Ex. 13) —** ***Releve a la seconde*** **(Ex. 14 and 16) —** ***Releve*** **to the side, low** ***seconde*** **position (Ex. 17).**

ATTITUDES and ARABESQUES and YOU

by Eileen O'Connor

chapter 3 of the series ELEMENTS OF FULL POINT BALLET TECHNIQUE

IN your last lesson (February, 1951 issue) you learned to select the shoes best suited to your feet and you practised the first exercises that all ballerinas follow religiously every day. Today you are ready to learn how to balance on one point while the other leg is extended in the air, in one of the familiar classic ballet positions illustrated herewith.

The student must be acutely aware of her knees. The teacher must constantly remind the student to straighten the knees by pulling the knee-caps up as tautly as possible.

If the rise from a *demi-plie* to half toe or three-quarter-toe position with correct knee action has been instilled in the early training, there is no problem at all with the full point *releve*. Never *climb up or roll up* to a half-toe position. There must be a spring, an elasticity to the movement, and, when on the *releve*, the knees must be straight, the arches strong, the feet properly aligned and the legs turned out from the hip joint.

I advocate the practise of these exercises at the barre before any attempt is made at dancing on point without a support, this in order to strengthen the student's confidence, as well as her arches. However, do not make the mistake of bearing down or pressing on the barre, or the whole purpose of these exercises will be lost. The weight must be held up by the force in the knees, thighs and ankles. If, standing on both points, you pull the knee caps up very flat, tighten the hips, ankles, and diaphragm, you will feel the lightness and confidence, at the same time, of comfortable pressure on your toes.

This quality of being "off the floor" is most essential in the training of the ballerina. No amount of force, no strength or endurance, or ability to turn, or similar virtuosity can compensate the dancer who looks or sounds heavy on her feet. The primary ambition of any dancer should be the ability to move as if she felt no weight at all. This technique *can* be learned and the advise given here should be heeded carefully.

Demi-plie passe position **between** ***releves*** **in above or foregoing exercises (Ex. 15, 16, 17).**

photos by WALTER E. OWEN

RELEVÉS ON ONE POINT AT THE *BARRE*

EX. 11 — ***Arabesque Releve*** **from 5th Pos.**

Stand facing barre, holding it with both hands, feet in 5th pos., R. foot in back. FIRST, *demi-plié*, then spring up to left point, simultaneously kicking the R. leg back straight to Arabesque position (see illustration).

Drop both feet to 5th *demi-plié* pos. together. Repeat the *relevé* 8 times on the same foot. Be sure your heels are firmly on the floor before you spring, in order to assure the push-off which will elevate you for a strong full point *arabesque*. Also, remember to hold your hips tight and back straight during the *demi plié*; do not "squat" with a sway back, as so often happens when this is done.

•

EX. 12 — ***Attitude Releve*** **from 5th Pos.**

Stand sideways at the barre, holding with left hand and facing right, feet in 5th pos., R foot in front; the R arm is extended to the

(*Continued on page* 38)

The model in these illustrations is *Miss MARJORIE TALLCHIEF*, a leading dancer in the company Grand Ballet du Marquis de Cuevas.

Rehearsal

by

Selva

are made of thes fine fa

PRINCESS TUNIC

SHORT SLEEVE LEOTARD

SUNBACK LEOTARD

GRECIAN LEOTARD

MODISTE

Dance Notator

BY REGINA WOODY

graphed by Maria's father, Phillipe Taglioni. It was first presented in Paris in 1832 with Maria in the principal role. LES SYLPHIDES is a ballet in 1 act choreographed by Michel Fokine and first produced by Diahileff's Ballet Russe in Paris with Pavlova and Karsavina. Perhaps you would like to do Markova's AURORA?"

"No." Sue shook her head obstinately. "I want to dress as Maria Taglioni and do her dance. Won't you please teach me her solo in LA SYLPHIDE?"

"I would if I could," Miss Wyman said, "but I can't. No one really knows what steps her father arranged for her. Much has been written about Taglioni's grace, her lightness, her charm. Her 'ballon' is famous. The early 19th century was called the Taglioni era. Poets have acclaimed and critics proclaimed her ability as a dancer but no one has ever written her steps down."

"May I dance it if I can dig out some of the steps Taglioni might have done from what has been written about her dancing?"

"Of course you may," Miss Wyman said, "but I am afraid you will find all the descriptions of her dancing strangely lacking in definite directions."

As the weeks went by Christine danced less and less in the practise periods and wrote more and more in her notebook, until finally Miss Wyman took her to task.

"Really, Christine," she scolded. "I am surprised at your behavior. You are never at the *barre*, you are never on the floor. So far you have not yet begun to work on your dance for the spring recital. All you do is scribble, scribble, scribble."

"I'm sorry, Miss Wyman," Christine apologized, "but when I found I couldn't figure out a single step of Taglioni's SYLPHIDE I decided I'd just get busy and write down the wonderful dances you were composing for Teresa. I couldn't bear to have them lost the way Taglioni's SYLPHIDE was."

"My dear child," Miss Wyman said, as she bent to look at the intricate and involved system of dance-writing Sue had evolved. Everything was on the page: the names of the steps, little stick figures, blackened foot prints, red arrows, notes, music staffs and dotted lines. "How sweet of you," Miss Wyman murmured, "but surely you are not really serious about originating a system of dance notation, are you?"

"I was when I started," Sue admitted, blushing, "but now I can't even read it myself. I had hoped I could get your composition down on paper using all these signs to convey the feet and arm movements, but it is hopelessly bogged already. And yet it seems as if there ought to be a way to write a dance down."

"There are a great many ways to write dances down," Miss Wyman said briskly. "You are not alone in your search for the perfect method. Ever since the 15th century numberless dancers and choreographers have invented symbols to notate dances. Unfortunately they were so intricate and so personal that only the inventor understood them. As you know ballet is a complicated art. Fifty different kinds of *pas de bourees* exist. How then is the notator to explain the difference between them?"

"I wouldn't know," Sue said staring hopelessly at her paper, "but surely one can write *attitude* and —"

"But how high an *attitude?*" Miss Wyman interrupted," and on the right or left foot? And suppose you wanted both arms stretched as far back as possible and the leg very high?"

"Then," Sue hesitated, "it wouldn't really be an attitude, would it? But surely someone has figured out how to get steps on paper?"

"Rudolph von Laban has" Miss Wyman told her. "I suggest you go to the library and get *A Bibliography of Dancing* by Paul Magriel. It will give you a wonderful background on notation and you'll be ready to see why Laban Dance notation is so good. Every movement the body makes can be notated. Laban can convey Martha Graham's individual technique as successfully as the purely classical steps of ballets."

"I've heard of Laban Notation," Sue said slowly. "I think I'd like to study it. I saw a correspondence course advertised in Dance Magazine. Maybe I could earn enough money this summer to pay for it. . . ."

"Better yet," Miss Wyman said. "You could come to New York with me. I am planning to brush up on Modern and Ethnic during July and August. You could take a summer course in Laban Notation with Ann Hutchinson. I know her quite well."

"But . . ." Sue flushed. "I — I shall have to work this summer to earn enough money to pay for the course. Everything costs so much I just couldn't ask my parents . . ."

"I meant you to come as my guest," Miss Wyman said. "It would really be a favor to me. Once you know Laban Notation you can teach it here in school. I should be happy to pay you five dollars a week as student teacher next winter if you know Laban. Of course your own lessons would be free."

"Oh, Miss Wyman!" Sue clasped her hands. "That would be perfect. A summer in New York. A chance to learn Laban Notation. Student teacher next winter! Oh, I just can't believe it."

"I'm glad you are pleased," Miss Wyman said. "Having a dance notator in the studio will be quite wonderful. Now, my dear, go on over to the barre and get to work. I want my dance-notator to be a well-rounded personality. The better you dance the better you can notate, you know."

"Then I will dance the very best I can," Sue said and began doing pliés, her back straight, her shoulders down, her chin in, and her small rear neatly tucked under.

Sue Cole, Dance Notator, is the second in a series of stories about dance vocations. This one is based on a letter received from Nancy Mount of Garden City, N. Y. in our "What Dancing Means To Me" Contest. Nancy will receive an autographed copy of Mrs. Woody's recent book, "Student Dancer".

Student Dancer

By Regina J. Woody

Illustrated by Arline K. Thomson

The author of this truly different story about the dance world of New York City knows of what she writes. Mrs. Woody, before her marriage to a New Jersey doctor, was a successful ballerina. She knows of the study, the work, the heartbreak, the constant practice that may start a student dancer on the road to success.

It is this knowledge, and an understanding of the problems of young people that make STUDENT DANCER an outstanding book. This is no slick career story. The great dancers, the studios, even the dances used in the book are real. Mrs. Woody knows the studios, she has met the dancers, and she has watched their pupils. Janet Sherwood, the student dancer in the story, is as real as any of the hundreds of girls struggling to make a place for themselves in the crowded world of dance.

For those who enjoy a good story, or who are interested in a dance career STUDENT DANCER is an entertaining and invaluable book. Arline Thomson's on-the-spot drawings of dancers and studios add to the authenticity with an artistic quality expressive of the different dance forms.

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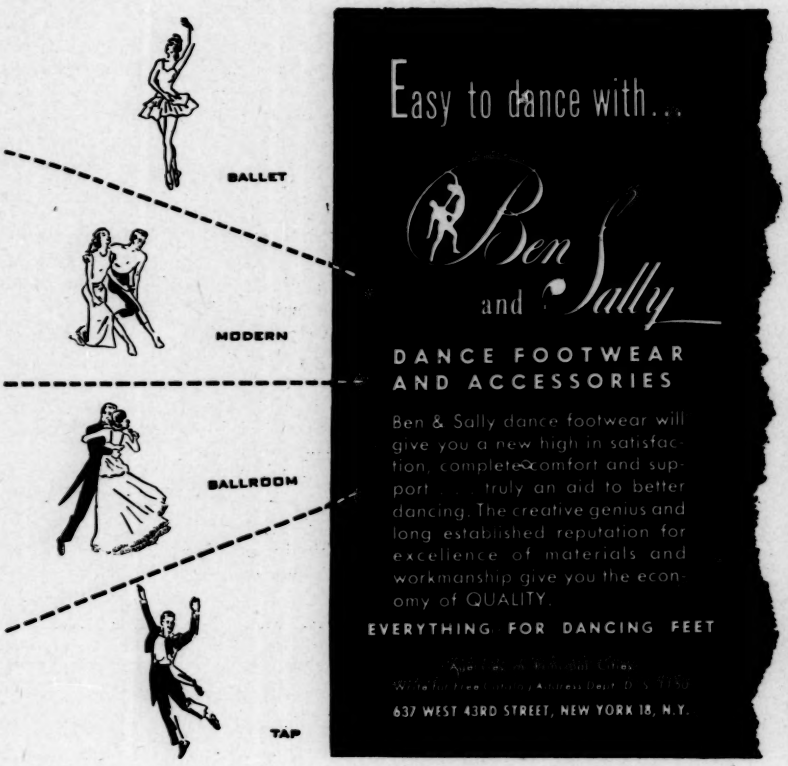
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books for the dancer

THE THINKING BODY
by Mabel Elsworth Todd
pub. by Charles T. Branford Company, Boston, at $6.50

It seems the ultimate irony, in this hydrogen age, that the school boy who holds his own with his chemistry teacher in a discussion of nuclear fission and the dynamics of jet propulsion, giggles self-consciously if one refers to the main masses of his skeletal structure as pelvis and rib cage. Yet such is the archaic general attitude of our mechanized society toward the human machine.

In THE THINKING BODY, Mabel Elsworth Todd presents an approach to the principles of mechanics of the human body which is so dramatic and so practical as to capture the imagination. Students of all ages, introduced to their psycho-physico-mechanical make up through the concepts of this extraordinary work, should find the study of their own entities a fascinating subject. To realize the wondrous complexities of the human machine, and to know that the mechanism can be brought under conscious control through knowledge of structure and function, should exert an irresistible appeal to the reasoning person.

Particularly to dancers and teachers of dance who are preoccupied with the dynamics of the human mechanism and the necessity of keeping the structure in optimum condition, THE THINKING BODY offers almost limitless rewards. Each chapter presents a challenge, for this book is not for him who reads and runs, or who wishes his knowledge in a predigested capsule. The author treats the reader as an informed and eager human being and she gives unstintingly in both theory and technique of her vast fund of knowledge of the balancing forces of the body.

Many of Mabel Elsworth Todd's students, who worked under her when she taught at Teachers College, Columbia University, have gone out and are teaching her theories, with effective results, in schools, colleges and private studios. This book, the fruit of her work, first published in 1937, and as new and provocative now as it was then, deserves the widest circulation among all those who profess to teach movement.

Albert and Josephine Butler

EDITOR'S NOTE: Albert and Josephine Butler, authors of the foregoing review, have long been known as pioneers in the dynamics of human movement. Facts of their work in "human engineering" will be described in a forthcoming book, entitled THE HARVEST YEARS.

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THE ART OF THE RHYTHMIC CHOIR
(Worship through Symbolic Movement)
by Margaret Palmer Fisk
ills. by Lois Louise Hines
pub. Harper and Bros., N. Y. C. at $2.50

The author presents in this book her findings and conclusions on the practical and spiritual use of a movement choir in the present day Christian church. It is an informative work, thoughtfully written and is bound to have a far reaching influence for it is based upon her first-hand experiences in organizing and directing a rhythmic choir.

Students of the history of dance are

Illustration of the skeletal frame in perfect balance, the drawing by Vesalius (from an 18th century original print) from Mabel Todd's THE THINKING BODY.

well aware of its origin in pantomimic movement as imitative magic or man's first groping toward expressive prayer or religion. The story of its continuation through the founding and flowering of the Christian Church, in spite of all successive taboos and bans, makes one of the most absorbing and important chapters in man's need for physical expression.

Dance ritual continued important in religious expression even into modern times, but it was the rise of Protestantism, whose leaders believed religion must be expressed simply and through intellectual appeal, which led to the final separation of dance and religion.

About fifteen years ago Mrs. Fisk started her experiments with movement as a part of church service, believing that choirs should return to their original Christian

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purpose and dance while singing. For ten years she has worked with her Rhythmic Choir in Hanover, N. H. where her husband is minister of the Christian Church.

Her work has had startling success, and her book gives concise and usable information for all interested in this ancient form of worship. Her writing is clear and many of her usable ideas are illustrated by some thirty line drawings by Lois Louise Hines.

D. B. Pierre

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ENGLAND'S DANCES
Folk Dancing, Today and Yesterday
by Douglas Kennedy
pub. G. Bell and Sons, Ltd. England
available at the British Book Centre, New York City, at $1.75

Douglas Kennedy is widely known as one of the world's leading folk dance authorities and certainly the greatest authority on English folk dances. He was an early associate of Cecil Sharp who is known as the father of modern English folk dancing. For years Mr. Kennedy has been director of the English Folk Song and Dance Society, and has kept interest in the subject alive during the difficult war days.

Anything Mr. Kennedy would have to say on the subject would be of great and widespread interest; consequently, this new book is a welcome and important addition to his work.

Of particular interest is the Morris Dance, its primitive history and regional variations. In these unsettled and disquieting times it is strangely reassuring to read of these ancient dances and realize how steadfast they have remained, coming unchanged through wars and centuries of even more troublous times than the present.

There are no dance descriptions, but there are chapters on rhythm and how to lose oneself in folk dance. There are two Morris dance tunes included, an index and a bibliography. There is also a regional map showing the distribution of English ceremonial dance tradition and 20 photographic illustrations of dance formations and costumes.

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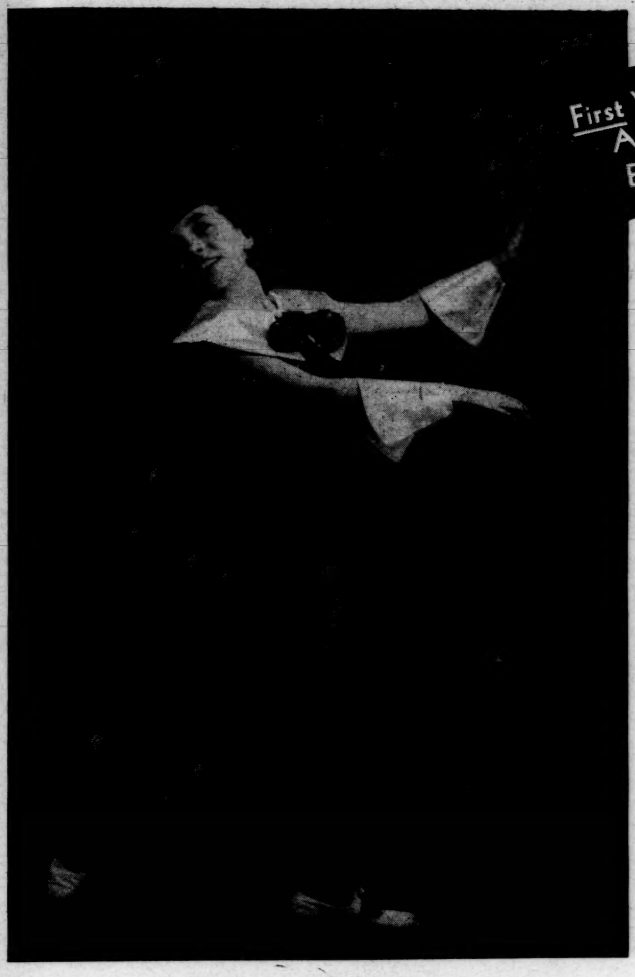
(*Continued from page* 25)

tendency of schools to introduce dancing as an extra-curricular activity which is in most cases now directed by physical education teachers.

6. Work toward the transfer of dance in colleges from the physical education department to the department of the arts, along with music and drama, or the establishment of separate dance departments.

7. Gaining and retaining the initiative in all dance teaching matters by the dance teaching profession and not letting it slip into the hands of physical educators and/or politicians.



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the opera ballet enigma

continued from page 23

management asked me what I could do to stop the applause because they didn't want to hold up the opera. I told them that the only thing I could do to stop this was to give them a bad ballet." Mr. Balanchine also points out two other problems that confront the opera ballet choreographer—space limitations and the enforced obedience to time-worn conventions. Regarding space, he suggests, "Depend on the opera director and find out how much room you can get. If the stage is crowded, use less people or concentrate them in one spot. Generally, I instructed my dancers to dance all over the stage. The dancer must not pay any attention to the singing chorus. I advised them to kick the chorus if they got in the way." Stale opera traditions can also work havoc with a choreographer. "In "Tannhauser" Wagner wrote what he wanted for the ballet," says Balanchine, "but if a choreographer followed out these directions the ballet would be the dullest thing in the world. Yet if the choreographer changes the ballet it is called a sacrilege."

Ruth Page, in addition to working in the mediums of classic ballet, modern movement and the Broadway stage, also has had an enviable record in the field of opera ballet. In the winter seasons of 1926-27 and 1927-28, she was a guest solo dancer at the Met in New York.

In the summer of 1926, Ruth Page became the ballet mistress and premiere danseuse with the Ravinia Opera Company in Chicago and continued in these dual roles until 1933, when the depression caused a discontinuance of the project. In 1936, Ruth Page was engaged as ballet director and premiere danseuse of the Chicago Opera Company, where she succeeded so well in ridding opera ballet of its stuffy traditions that her company was eventually given one evening a week for ballet performances.

Doubtlessly Ruth Page's success in the field of opera ballet came about because, as she explains her approach, "Opera ballet should be approached like a Broadway show — the dance should be a part of the whole framework of the opera. To do this," she says, "you must know what they are going to do with an opera and fit dance into the frame. In "Tannhauser" and "Aida" the dance must be an integral part of the opera, the most difficult form of choreography to do. Dance in opera must be more than a divertissement."

Ruth Page prefers a more theatrical approach for even the simplest opera ballet and her explanation is that, "I used to think that straight choreography was best for ballet in opera. Now I think that the movement should be stylized and formalized. One should not be too literal." As a result, such ballets, stylized and formalized to fit a specific opera, serve to further synthesize the whole production.

Obviously, all this can't be achieved in a short time. "You can't learn all the operas in one season," continues Ruth Page. "Rather, do one or two good ballets a season and gradually build a repertoire."

Antony Tudor, perhaps the outstanding contemporary ballet choreographer in the world today, has several highly practical theories

on the subject of opera ballet. He maintains that, "My suggestion for opera ballet is a chief choreographer and a series of guest choreographers." This plan would enable the chief choreographer to create one or two new, large works each season while each of the associates would create a like number of smaller ballets for specific operas. Since no Broadway choreographer extant has yet been able to supply a dozen or two dance numbers a season it seems rather ridiculous to expect this of opera choreographers. Certainly Mr. Tudor's suggestion is one that merits strong consideration.

Out of his rich, early London background, when he staged the Sadler's Wells Opera Ballets in 1932 and the opera ballets at Covent Garden in 1935-36, Antony Tudor developed an approach to opera ballet that is direct and to the point. He feels strongly that "during a ballet in opera all the singing chorus on the stage should be handled by the choreographer. The audience should hardly be able to distinguish between the ballet and the chorus. The whole scene should move."

Antony Tudor also has definite ideas about the qualifications that a dancer in opera ballet should possess. He says that, "dancers in opera ballet must have the same qualities you look for in any dance *plus* the ability to look well in any style of costume. An opera ballet dancer must have the physical ability and appearance to uphold period costumes." And, as far as dance style is concerned, "Opera ballet needs a much greater breadth of expression than a regular ballet. Nuance is absolutely lost in opera ballet."

Charles Weidman, choreographer for the New York City Opera Company brought a fresh, new note to dance in opera. His background of over a hundred modern dance works composed in the last two decades and the staging of a goodly number of Broadway musicals have been of inestimable value in creating opera dance. Speaking of working in this form, Mr. Weidman says, "I like opera as a medium for dance much better than musical comedy. Opera is a distorted form that goes into voice and I like to use dance movement in the same manner. The dance should develop out of the plot just as the music does." By using this theory, Mr. Weidman reports that "I consider one of my most successful opera dances the one in "Traviata" where I based the dance on the words of the young bullfighter who wants to marry the girl but first must kill the bulls to win her. The dance was exactly what the company was singing about. Similarly, though my dances for "Aida" are spectacular, they are also according to the libretto. The company dances in front of Amneris, with their backs to the audience, because it is a dance of entertainment to her. In "Die Meistersinger" I sought a casual country fair effect and went so far as to purposely have one couple dancing off beat."

Somewhat more radical departures have been made by Weidman in the size of his dance ensemble and his inventive use of stage space. Though the average opera company maintains a corps of 24 to 36 dancers, Weidman says, "My basic group is four boys and four girls and this number doubled for operas like 'The Love of Three Oranges' and 'Aida'." However, by close cooperation with the other directors, this dance ensemble is intermingled with the

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stage action. Sometimes these dance interludes don't occur in the expected places because Weidman believes in inserting dance movement where it belongs naturally or where it develops the action of the opera. Similarly, there has been an inventive use of stage space in the dance scenes in the operas at the City Center. Of this Mr. Weidman reports, "I have found that there was lots of unused space across the front of the stage and I've devised movement for the space." This space is particularly adaptable to processional movement and in other instances gives a far greater degree of relationship between the stage proceedings and the audience. Summing up his opera dance choreography, Weidman claims, "Creating new ballets for grand opera is a decisive and important step in bringing modern dance into the realm of the lyric theatre."

Briefly, then, the results of this survey throw new light on many phases of opera ballet. Chief of these, perhaps, is the belief that ballet in opera should fit the plot and develop logically out of it. Moreover, a choreographer should be allowed to build a repertoire slowly and, if possible, employ a series of guest choreographers. The choreographer should also use the stage space that is available to the best possible advantage. Finally, the choreographer should be given supervision of all stage action during dance scenes. However, before these ideas can be put into practice, there will necessarily have to be a far greater cooperative effort made by opera companies and managements. Dance — in all forms and all styles — can animate and heighten the value of opera tremendously. It remains to be seen, however, whether or not opera is yet ready to give dance its rightful place.

attitudes and arabesques and you

continued from page 25

side at waist level.

Relevé in 5th pos.; as the R toe barely touches 5th point position, it rises to the front of the left knee (*passé*), brushes just to the side of the left knee, and opens into back *attitude* (*développé* movement); at the moment the R leg assumes this position, the R arm circles from the R side forward to a curve directly in front of the body, and rises to the curve directly above the head (as in 3rd pos. of the arms).

After holding *attitude* for 1 count, the leg opens straight back, through *arabesque*, and closes to 5th pos. behind L foot; the R arm opens to original side position. With one *petit battement tendu* to the side, return the R foot to 5th pos. front and repeat the *attitude relevé*.

EX. 13 — *Releve* in *Passe* Position at the Barre

Stand sideways at the barre, as in preparation for *attitude relevé*. *Relevé* on the L point as the R toe rises to brush front of L knee and touch just at side of knee (in one count). The R arm moves upward in curve exactly as in the *attitude relevé*, and the head inclines

slightly to the right. Now place the R foot down in 5th pos. behind the left on the 2nd count. Immediately repeat the *relevé*, reversing the passage of the R foot, so that it brushes behind the L knee, touches the side of the knee and resumes its original position on the floor, 5th pos. front.

The arm may be raised and extended with each repetition of the position, or it may remain over the head from the first *relevé* through the entire series. This exercise is excellent for *ballon*, when practised 16 or 32 times in succession; the entire movement should be so well coordinated that the arm, leg, point and head all co-ordinate in movement. This is also the preparation for many more elaborate positions later.

•

EX. 14 — *Releve a la Seconde en L'Air*

Stand facing the barre, holding with both hands, feet in 5th pos., R foot front, back straight, hips tight, eyes ahead. *Relevé* on the L point, kicking the R leg to the side as in *grand battement*, knee rigidly straight. Replace the R foot on the floor in 5th pos. behind the L foot. Repeat these *relevés*, alternately closing the R foot in front, and in back of, the left.

At the end of a series, hold the 2nd pos. on the point, raise the L arm (always raise opposite arm first in order to assure an erect position) over the head, then the R arm over the head and balance as long as possible.

•

EX. 15 — *Arabesque Releves* from *Passe* Position

Stand facing the barre, holding with both hands, weight on the L foot, the right raised in *passé* position just behind the L knee. *Relevé* on the L point, opening the R leg to *arabesque* in a *développé* movement (1 count only). Drop the L foot to *demi-plié*, as you bring the R leg into *passé* position, as before. The *relevé* must be sharp, with the whole body erect. Repeat 8 times. On the last *relevé*, raise the L arm, then the R arm (to 5th pos. of the arms) and balance in *arabesque*.

•

EX. 16 — *Releves a la Seconde* from *Passe* Position

Stand as for *arabesque relevé* in Ex. 15. Repeat *relevés* exactly as in foregoing, opening the R leg from *passé* pos. behind L knee, to an extension *à la seconde*, dropping to *demi-plié*, and repeating the *relevé* 8 times, balancing on the last *relevé*.

•

EX. 17 — *Releves*, Front, Side and Back

Stand sideways at the barre, holding with L hand. The weight is on L foot, the R foot raised to *passé* position, just touching front of L knee; the R arm is curved in front of waist, well forward of body.

Relevé on L point, extending R leg straight front; *demi-plié* in *passé* side position. *Relevé* on L foot extending R leg to side straight. *Demi-plié* in *passé* side position. *Relevé* on L foot, extending R leg to side. Repeat entire series 4 times.

The extended leg is not necessarily very high from the floor. The exercise may be done with the leg at 45 degree angle from the floor

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as well as at a 90 degree angle from the floor. The importance of the exercise lies in the accuracy of the *relevé* and extension, making certain that the two movements are exactly coordinated.

•

All the foregoing exercises must be practiced to the opposite side, as well as the side outlined in text.

These *relevés* may be practised in 2/4 tempo and in 3/4 tempo. In the 3/4 tempo, the *relevé* is performed on the count of 1; the balance on point is held for the count of 2, and the *demi-plié* is performed on the count of 3, in all cases.

TO BE CONTINUED

terpsichore in a test tube

continued from page 16

the Western World) functions.

Ted Shawn decided that Terpsichore was not only a classical Greek or a toe dancer with a Russian name but that she was a creature of all races and of all eras. He did far more than dye her skin and deck her out in ethnic trappings to prove his point. He made her move like an Aztec, an Igorot, an ancient primitive, a Christian apostle of no special place or time. He also made her move like an American, called upon her to be an educator and asked her aid in demonstrating that American men as well as American women had a right and a duty to dance.

In 1951, Duncan, St. Denis and Shawn and their precepts seem perfectly safe, wholly acceptable, for their testings succeeded. But when the experimentations were first instituted, Terpsichore got a violent shaking up and audiences who supported her traditions rather than her potentialities were not entirely happy with her new forms. But fortunately or unfortunately, audiences must share in the testings, not at the start when only a studio is required for the initial probings but when the patient is ready for the theatrical operation. As the transformation of Terpsichore is taking place, the tester says, in effect, to an audience, "How do you like her?" Perhaps the answer is an immediate "Yes!" or again perhaps the experimenter must murmur, "You don't? Well, you will when you get to know her." If it turns out after a number of seasons, that the audiences are not going to go for Terpsichore in this specific guise, she had better be carted out of the theater and back to the studio for further diagnosis of her ailments.

Some of Terpsichore's testers speak honestly of the problems involved in experimentation. Martha Graham, for example, once told me that there were times when she wondered why she had any audience left considering what she had subjected them to during certain experiments. The "period of long woolens", as she terms the stark era of modern dance, served not only a low budget but

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focused attention upon dance movement rather than upon the theatrical trappings of dance. Ultimately, of course, enhancing costuming and decor were added but not until the testers were certain in themselves and for their public that movement had attained and could retain its integrity.

Tamiris used sirens to accompany herself or required that her company accompany themselves on triangles, drums, woodblocks. Humphrey pushed Terpsichore off balance to discover that magical arc of action between fall and recovery; Weidman sacked the pantomime of acting for the kinetic pantomime of dance; both Tamiris and Shawn experimented with nudity and dance while St. Denis, on the other hand, experimented with the extension of body movement into the motion of yards upon yards of carefully manipulated fabrics.

Certain experiments led up blind alleys, others led to new areas of theatrical dance and still others served mainly as aids to the testing dancer in finding his way along new routes. The dance geniuses of the twentieth century were, in every case, gifted as choreographers as well as performers. True, they made mistakes and they often gave their public hard times but not one ever forgot for long that theater was the goal and that the laboratory with its test tube was but a way-station, that communicable theatrical dance was ever the purpose of their testings.

Experimentation still goes on and should. New technical approaches and new themes are being tested, new ingredients are being added to dance and other elements are being extracted. Perhaps the tragedy of contemporary experimentation is that artists who are primarily gifted as performers are subjecting Terpsichore to a merciless brand of surgery, a carving up accomplished by insensitive and undisciplined hands.

I well remember the days when themes of social comment were first used by dancers of experience and maturity. They had something to say and said it in terms of clear, disciplined, theatrical choreography. At times, they were not wholly successful but they never reached the nadir plumbed by an appalling number of juvenile mimics who turned out all sorts of trash divided into "struggle", "emergence", "resolution", "testament", etc., most of which made the majority of us yearn for ballet, and the more imperial the better.

Today's experimenters number among their membership not only the still exploring Graham and Humphrey and their colleagues and innovators working within the ballet but also such artists as Sybil Shearer, Iris Mabry, Nina Fonaroff, Merce Cunningham. Miss Shearer, the most unorthodox of the group as far as theatrics are concerned, is surprisingly successful in arousing the sympathetic interest of an audience. Lately, she has avoided makeup and lighting, appeared as a wispy and careless looking figure and has offered her public a whole program of untitled (but numbered) dances. Some of these dances have been distinguished by a minimum of action, yet formal discipline was always apparent and as the dances led one to another, one could witness the extension of a carefully drawn architectural plan and the theatrical realization of that plan in terms of a solid and handsome stage structure in-

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vested with life and action. Mainly, Miss Shearer was successful in conveying the purpose of her dances to her audience because she did not mislead them. If there were no titles, there were no pretensions. Miss Shearer modestly submitted her dance testings to the beholder as dance testings and she hoped that he would enjoy with her an adventure into dance exploration.

Mr. Cunningham, to select one more of a new and youthful group of experimentalists, is a wonderful dancer. I think he probably deserves the term "Fabulous". He has also created some numbers which display to advantage his particular brand of dance action. But he has also made up (I dislike to use the word "created" here) some rather distressing items. All those who are genuinely interested in dance and who believe in experimentation have gone along with him and his testings ever since he left the security of Miss Graham's company, but his newest program seemed to find him more lost than before, more unfair to himself as a performing artist than he had ever been and miles away from what I would consider "communicable theater". His offerings, on this occasion, were (as in the case of Miss Shearer) untitled, but since some of us were not even certain we were seeing choreography, this commendable effort to be nonspecific was not altogether helpful. Those who admire him as a dancer hope that he will give up choreography (not all dancers must or can choreograph) at least for a while or if the compulsion is such that he must create, that he will start testing along new lines.

And it goes. Terpsichore is ever put to the test and when the testing is being directed by an adult and creative, adventuresome but disciplined mind, Terpsichore is safe and the art she embodies is destined to thrive not on Olympus but in the theaters of the world.

blueprint for a ballet

continued from page 15

make the outcome of a ballet tremble in the balance all the way up to the rising of the curtain and thereafter, as well.

Some choreographers are motivated initially by music, others by canvas art (a work like CAPRICHOS is impelled by such a force); still others make the written word the motivation — consider the English story ballets, or consider works like DESPERATE HEART, or LAMENT FOR IGNACIO SANCHEZ MEJIAS. Sometimes a combination of these motivating factors in art, music and letters will drive the creator into action.

In this singular experience, the motivating force is the artist's script and visualization of the action. In this case, the choreographer works with a set of sketches and conjures movement from them.

The choreographer and the artist spent many months discussing the project, and as they talked, he sketched and developed a line of action for a satirical ballet about five people, four men and a woman. Three of these men are played consecutively by the same dancer. The other man and woman play one character each.

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What power there must have been in these mordant sketches — for two long years these potent five followed her and obsessed her with their antic activities. They were a long time getting born; it took that long for them to crystallize in her mind as figures in movement. She felt it was useless to call in the living dancer to rehearsal before she had learned to understand her five people.

It was not until January of this year that she was able to telephone Abner Dean and say, "Now I am ready." Now began the production treadmill, the one that starts with or before first rehearsal and does not end until first performance, if then. Casting, scoring, costuming — all these now come in for prolonged discussion. Of course, anyone familiar with the wonderful and bewildering creatures who wander through the landscape of Abner Dean will want to say, "*What* costumes?"

In casting for anything as specialized as a ballet which relates human experience in terms of such a limited cast, each single candidate is the miracle or catastrophe that makes or breaks the piece ultimately. The choice, therefore, becomes a matter of the ballet's chance to be or not to be. When this choice was finally consummated in Charles Weidman and Daniel Negrin, the chances of the ballet "to be" took on a happy certainty which contributed largely to the joy of both creators of AMOROUS ADVENTURE.

Who that has ever seen that king of comedy, Charles Weidman, can resist his inspired clowning, his miracle timing? Conceive of Weidman as the abandoned husband in this little drama, ineffectually hanging himself because his wife has left him; even the rope won't cooperate with him; it splits, laughing.

The triple role of dream-mate of the female protagonist is now in the assured grasp of dancer Daniel Negrin, whose miming and technical range makes possible the third important characterization in this story.

Pauline Koner herself dances a part which is best described by Abner Dean, himself, in an accompanying foreword.

If there was ever a team better equipped to extract the whimsy, the futility, the heartbreaking, side-splitting universal sense and nonsense projected by Abner Dean, it is hard to conceive.

In any event, with the very beginning of rehearsal by this trio, it was exhilarating to see the quintet on the drawing board emerge, movement by movement, step by step, while often the preposterous and the grotesque elements in the script emerged so unexpectedly as the dancers made an unpredictable move here, there, that rehearsal sometimes had to stop altogether while the dancers sat down on the floor, reduced to sheer explosive mirth at seeing themselves as true Abner Dean homunculi. Anyhow, this is to report that a ballet in creation is not all solemnity, clenched teeth and hysterics.

AMOROUS ADVENTURE is not ready for the stage at time of writing. Whatever it has been as an experience for its creators and participants, it's true life has yet to begin — with the rising of the curtain. For as art of its own kind, only the immediate presence of a live audience can quicken it and make it the same experience for the spectator that it has been for its creators.

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dancers on video

(*Continued from* page 8)

CBS) where choreographer **Peter Birch** has her whirling on her toes to popular tunes. Her dancing is often heavy and technically vulnerable. Most interesting production (Jan. 16) was a roulette wheel with montage effects.

The use of camera effects is for the most part tentative and timid, but **Bill Callahan** on the Jack Carter Show (Saturdays—NBC) is often multiplied as he dances on a platform with generous use of his attitude turns en l'air and split jumps. When it's not double images, there are accommodating assistant dancers who follow his every move like shadows. At least it is an attempt to use the medium and sometimes it is effective.

The Show of Shows (Saturdays—NBC) keeps featuring dance and doing a swell job. **Nelle Fisher** and **Jerry Ross** are excellent in their ballads. They've had a few misses like their Indian and pirate numbers, and more hits like their "Devil and the Farmer's Wife" (Feb. 17).

Show of Shows' **Hamilton Dancers** are the most original dance act in television. Of course there is no real reason for the two girls, since one could say exactly the same thing, but it is a refreshing change from the mixed duos. The Hamiltons are outstanding in their clever utilization of rhythm, saying more with changes in tempo and rhythm than step and gesture. One of their cleverest numbers was CYANIDE and OLD PETIT-POINT (Feb. 17) a satire on mystery plays.

Choreographer **James Starbuck** always does well by his group which includes such good dancers as **Margaret Banks, Pauline Goddard, Wallace Siebert, Boris Runanine, Richard Reed** and **Marian Saunders.** And the satires on SWAN LAKE, GISELLE, etc. which Starbuck rigs up for Imogene Coca are in the realm of the sublime.

Mata and Hari have appeared on Show of Shows a number of times. Their familiar CARNEGIE HALL number (Jan. 20) was perfect for the medium, as the camera close-up did a lot for some of their mime. The burlesque they did of SWAN LAKE on Feb. 11 was unworthy of their artistry. Doing a bad miscellany of their own steps to Chopin music is hardly a comment on the classic.

Dance director **Tony Charmoli's** biggest handicap on Your Hit Parade (Saturdays—NBC) is singers. They're always filling the screen while dancers dodge around in the background. He has a pretty hard problem anyway. How many different ways can you stage "A Bushel and a Peck" (on the Hit Parade for weeks) or "Tennessee Waltz"? One of the nicest productions of the latter was the "Friday Afternoon Dancing Class" setting on Feb. 10. Bob Fosse and Marian Niles do some pleasant if not original things on the show.

Frank Westbrook is doing routine choreographic chores for the Paul Whiteman Revue (Sundays—ABC), and that is

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about what **June Graham** did all winter on Holiday Hotel (Thursdays—ABC). The latter show has changed to Georgie Hale whose line includes four of the clumsiest girls we have ever seen. Virginia Johnson maneuvers the dancers around Ken Murray (Saturdays—CBS).

Edith Barstow, choreographer for the Dave Garroway Show (Sundays—NBC) is forgiven a lot for the marvellous charwoman bit she did in December.

Notable performance was **Patricia Bowman** on the Jack Haley Show March 8. She knows that line and polished slow movement come across best. (Special hint to those fresh and vivacious kids who clutter the air.)

via the grapevine

(*Continued from page* 10)

tured dancers. . . . **Lester Horton** reopens his Dance Theatre in Hollywood for its 4th successive season of modern dance repertory on March 31 under the seasonal title **"Choreo '51".** The offerings are TROPIC TRIO, ANOTHER TOUCH OF KLEE and ON THE UPBEAT. Leading dancers are **Carmen de Lavallade, Jac Dodds, Sondra Orans, Sonia Shaw, James Truitte, Rene de Haven** and **Eleanor Johnson.** Last year CHOREO '50 ran almost seven continuous months. . . . The exodus to Europe starts early this year. **Elena Imaz** sailed March 7th for France to appear in concert in Paris, Biarritz, the Basque country, Spain and England. She will remain abroad eight months. . . . **Pauline Koner** and **Betty Jones** fly to Mexico City early this month to join **Jose Limon** in performances at the Palacio de las Bellas Artes. . . . **Mara,** the Chinese-born Russian dancer of Siamese and Cambodian dances, (how complex can you get?) will appear April 6th at the American Museum in what may well be the first full length dance drama of Indo-China to have been seen in this country. It is the Oriental dance theatre as seldom seen outside its own authentic haunts. . . . **Katya Delakova** and **Fred Berk** have returned from a four week concert tour which took them through Georgia, Florida and Alabama.

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It is with the deepest regret that we record herewith the death of beloved past president **Roderick C. Grant** of the **N. Y. Society of Teachers of Dancing,** who died February 22. . . . **Dance Masters of California** held a one-day "normal" on March 4th at the Bellevue in San Francisco, which was well attended. The student body greatly enjoyed the work given by the faculty, composed of **Archie Prince, Guillermo del Oro, William D'Albrew, Olga Ziceva, Pat Mason, Stanley Kahn** and **Davitt Kasdan.** A large group from the Associated Dancing Teachers of S. California attended as guests of the group. . . . The **National Ballet** of Washington, D. C., under the direction of **Marion Venable,**

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will participate in the annual Cherry Blossom Festival, to be given again this year in April. The group will dance a divertissement to the Tschaikovsky WALTZ OF THE FLOWERS. . . . A brand new teachers organization was born March 4th down in Jackson, Miss., when 35 participating teachers from the states of Mississippi, Alabama and Louisiana got together at the **Lamon Goings** studio in Jackson and organized as the Mississippi State Dance Teachers Association. Great plans are in the offing in this group. . . . Closing meet and luncheon of the year will be held April 8th by the **New York Society of Teachers of Dancing** at the Hotel Astor. . . . **Rose** and **Jimmy Selva** left for New Orleans, accompanied by **Roye Dodge,** who is to teach tap to the **Louisiana Ass'n. of Dance Masters** at its April 1st meet. . . . The first Modern Dance "Clinic" in Dayton, Ohio, last November having been such a roaring success, the event is to be repeated April 8 at the Y.W.C.A. with **Josephine Schwarz, Helen Alkine, Beth Osgood** and others participating.

•

LONDON . . .

Ex-Sadler's Wells leading male dancer **Harold Turner** is to appear during the Festival of Britain in new guise — as "Orlando the Marmalade Cat". This favourite children's character is to be presented in a masquerade version of "Silver Wedding" by the Group Theatre at the Battersea Festival Gardens. There will be music by Arthur Benjamin and choreography by **Andree Howard.**

Sadler's Wells Ballet at Covent Garden continued to play to sold-out houses through March. Illness among the principals caused some new and interesting castings in the big classical ballets. **Pamela May** has not yet recovered from the knee operation that brought her home mid-way through the American tour and early in March **Moira Shearer** came down with appendicitis.

Violetta Elvin and **Beryl Grey** took over several extra performances of THE SLEEPING BEAUTY and **Nadia Nerina** danced the Blue Bird pas de deux for the first time, and beautifully. Nerina is also to dance the name part in CINDERELLA and will understudy Margot Fonteyn as Chloe in Ashton's forthcoming (April 5th) DAPHNIS AND CHLOE.

Pamela May is currently appearing — on a National Savings poster. In a painting by D. A. Poast of her as Aurora, she illustrates the slogan "Keep a Good Balance"!

The first performnce of **John Cranko's** witty, lively PINEAPPLE POLL by the Sadler's Wells Theatre Ballet was made the occasion for a "Cranko night." The other ballets, all by Mr. Cranko, were BEAUTY AND THE BEAST, SEA CHANGE and PASTORALE.

International Ballet have announced, on authority of **M. Massine,** that they hold the exclusive rights to GAITE PARISIENNE in England and it may not, therefore, be

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Mary Clarke

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PARIS . . .

The first appearances of **George Zoritch** as partner of **Rosella Hightower** in the BLACK SWAN pas de deux at the Cannes Municipal Theatre in February were warmly applauded. The company of Marquis de Cuevas also offered LES SYLPHIDES and LA SONNAMBULE, in which **Harriet Toby** danced, and numerous other items in the repertory.

Renee Jeanmaire and **Roland Petit** can be heard in their songs from LA CROQUESE DE DIAMANTS on Odeon Record No. 282,289, which has been awarded the French grand prix as the best record of 1951.

The Opera Comique has revived Massine's LES FEMMES DE BONNE HUMEUR, originally presented by Diaghilev some thirty years ago. Massine is responsible for lively restaging of his original work.

The news that **Serge Lifar** and **Mistinguette** would waltz together at a gala for the benefit of the Union des Artistes at the Cirque d'Hiver on February 24th aroused some hilarity. A local scribe consulted a biographical source and found that while Lifar's birth was given as April 2, 1905, Mistinguette's was given as "about 1873".

Hima Kesarcodi, who gave a recital of Hindu dances at the Theatre Hebertot, reminded interviewers that when she was four years old she met Pavlova, who stayed with her aunt, Mrs. Menaka, an enlightened Indian lady who was proving that it was possible to dance without losing caste. Pavlova gave the tiny girl a flower from her bouquet. After recitals in The Hague, Heidelberg, Zurich, Israel and England, Hima Kesarcodi will visit the United States.

"Les Ballets de la Belle Epoque", produced at the Palais de Chaillot, had so much success, that a second performance was given. This evocation of the gay days of 1900 presented six ballets, danced by **Ethery Pagava, Marie-Louise Didion, Boris Trailine, Genevieve Lespagnol, Andree Degas, Janine Monin** and **Jean Guelis.**

Announcement is made that the world premier of Henri Sauguet's ballet LES SAISONS will be given twice by the Marquis de Cuevas' company on May 20 and 21 at the Bordeaux International Festival of Music and Dance.

Maria Feres' presentation of the ballet from the Gluck opera ORFEO at the Theatre des Champs Elysees has been one of the few unusual dance events of the season. It was danced by Maria Feres as Orfeo, **Genevieve Moizan** of the Opera as Eurydice and **Jacqueline de Bourges** as Amour.

Golda Antignac

•

Ludmilla Tcherina, Edmond Audran, Violette Verdy, Roger Fenenjois and others will participate in a one-week season of French ballet to be offered at the Liceo in Barcelona next month. The company, untitled, is under the tentative direction

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of **Paul Goube** of the Opera-Comique.

Albert Aveline ballet master of the Opera, is up for retirement. Possible successor is **Roger Ritz,** etoile, who is already working on the administrative side of the Opera.

Alexander Tansman, composer, is off to Essen to work on a new ballet for **Kurt Jooss,** who is readying a European tour.

Premiere danseuse **Jacqueline Moreau** will remain at the Opera. Director M. Hirsch has changed his mind about expelling her; she will be offered a contract which permits her to dance at both Opera and Opera-Comique.

This year's examinations at the Opera showed poor results. Only six girls were chosen by the jury.

The Association of Dance Critics sponsored a show for the benefit of their welfare work. Twenty star dancers took part in the benefit at the Chaillot on March 18th.

Pierre Tugal

CHICAGO . . .

The backer of the show is supposed to have something to say, so **Chicago Ballet Guild's** 400 members were invited to watch a rehearsal of the organization's next ballets and give suggestions and criticize. They came and did. Now the big worry is what will there be left to say in the lobby during intermissions?

Madge Friedman, Gary Roberts and **Ken Johnson** appeared in concert at Fullerton Hall on February 27.

Chicago Dance Council held a symposium at the U. of Chicago on March 10th. **Karoline Keelerick,** recently of Denmark, demonstrated movement in play form. **Shirley Genther** of the U. of Wisconsin gave a class in percussions and **Marjorie Turner** of the U. of Illinois gave a master class in modern dance.

Beldon Wood Starr presented three new works on March 18th. They were Touchwood Towers, The Plateau and Bertha, Paree.

Ann Rhodes is the new soloist with the Dorothy Dorben dancers at the Chez the Sewing Machine Girl.

Vela Montoya is scheduled to give a recital of Spanish dances in the Eighth St. Theatre on April 6th.

Ruth St. Denis and **Jean Leon Destine** were to appear in the U. of Illinois' Arts Festival the last week in March. The school's Orchesis club was to present a work based on Emily Post's book of etiquette.

Mia Slavenska and her Ballet Variante are expected in Chicago for a couple of performances circa April 25th. It is hoped that by that time **Anna Istomina,** grounded by an injury to her elbow, will be with the troupe again.

Ann Barzel

•

LOUISVILLE . . .

The Y. M. H. A. Children's Ballet, under the direction of **Margaret Friedlander** and **Marie Kaplan** danced the Pleasure Island scene from the Pinocchio Ballet for the Golden Age group of the YMHA at its February meet.

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sissippi to the Big Sandy, are getting ready to participate in the **first Kentucky Folk Festival,** to be held on March 30 and 31 on the campus of the U. of Kentucky.

This Festival, which is co-sponsored by the University and the Lexington Center of the **Country Dance Society,** will be mainly a folk dance affair. Certain dances have been selected which will be learned before the Festival. It is estimated that 300 young people will dance together. Most of the dances are American squares, including not only those done in quadrille formation, but also "big set" or circle dances and Kentucky Mountain running set. But some of them are to be English and Danish.

Miss **May Gadd,** national director of the Country Dance Society, is expected to be present to help direct. Miss Edna Ritchie of Homeplace, Ary, Kentucky, one of the famous "singing Ritchies" of Viper, will appear.

Thomas Jordan

•

HOLLYWOOD . . .

Ruth St. Denis is filming some of her great dances of the past, sponsored by the Society of Spiritual Arts. WHITE JADE and RED AND GOLD SARI are expected to be ready for release in about a month. GREGORIAN CHANT and the Easter film HE IS RISEN are in preparation. Miss St. Denis is currently on a concert tour which will take her cross country.

Lotte Goslar, now in her 17th year as featured dancer at the Turnabout Theatre, is teaching new classes in beginning and advanced pantomime at the Highland Playhouse.

Mme. **Kathryn Etienne** presented A Viennese Waltz Ballet at Plummer Park March 3. She is now doing a regular Tuesday evening TV show and is using the occasion to feature a different pupil at each performance. First student in the spot light was **Beverly Czar.**

Selma Jeanne Cohen

•

BOSTON . . .

The Brattle Theatre in Cambridge has engaged **Peter Hamilton** to do the choreography for the Hermione Gingold revue. It will open at the famous Brattle Theatre, then head for Broadway. **Katherine Dickson,** president of the Boston Teacher's Club, has graciously given her studio to Peter Hamilton for rehearsals . . . **Paulette Knox** is doing the dances for the model show at Jordan Hall .... **May O'Donell's** performances on the Boston Dance Theatre series aroused much enthusiasm here . . . **La Meri and di Falco** cancelled their April engagement with the Boston Dance Theatre, as their mid-western contract will keep them longer than anticipated . . . **Taji Bey** and **Kharis** have rerouted their tour and will make their Boston debut April 5 and 6 . . . **Ballet Russe de Monte Carlo** appears this month for a week's season, and **Jean Leon Destine** will return to the Boston Dance Theatre series for a full week . . . **Gertrude Shurr's** master class at Sargent College was one of the most energetic workouts local dancers have had the pleasure of taking in a long

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time . . . **Anne Greene** has been elected president of the Eastern Division of the Physical Education Teachers Association

. . . It is a pleasure to see **Parian Temple** back in circulation, and we congratulate **Ruth Sandholm, Dorothy Koch** and **Russell Curry** on having said goodbye to the flu and on getting back to their classes.

Eugene P. LeSieur

•

SAN FRANCISCO . . .

The **Dance League** presented a recital with featured dancers **Judy Job, Gloria Unit, Marian Shapiro** and **Jacqueline Ogg** at the Girls H. S. Auditorium. **Jean Erdman** returns for an April 6th concert under the League's sponsorship.

Madelynne Greene's concert of international dances was held at the Marines' Memorial Theatre. This is her last appearance in these parts until after her European tour. Her workshop group was outstanding in two works, one, the Polish ZBOINIKI, while two of her supporting cast, **C. Carvjal** and **Victor Dextre,** were excellent.

Vadja del Oro has been held over at Bimbo's 365 Club.

Beatrice de Baltazar

•

VIENNA . . .

When preparations for the dress rehearsal of **Rosalia Chladek's** new ballet, AMERICAN IMPRESSIONS were just about completed, the New York skyscraper prospect must have been too much for a stage in a city where skyscrapers are unknown. It collapsed. When a week later, the curtain finally rose on opening night, February 24th, Miss Chladek, watching from the box, was prepared for the worst to happen again. This time, however, all went well.

The charming little ballet shows the daily routine of an office girl in New York. Beside the young girl, danced by **Lilly Paprocky,** figures in the story are taken by pupils of Miss Chladek. The choreographer, applauded at the premiere only as the choreographer, was greeted with flowers and 'bravos' a week later, when she appeared in the leading part.

The bureau of the Salzburg Festivals has announced that **Marcel Marceau** of Paris will lead a dance course this year during the summer season. He will also appear in a solo recital to dance his famous creation BIP.

Leading dancers and a small group of the Vienna State Opera Ballet have returned from Cannes, where they gave two sold-out performances on March 3 and 4, with dances from the opera repertory, of which **Willy Fraenzl's** choreography for the Hungarian rhapsody stopped the show each time.

Sonja Way gave her first solo recital on March 11. She is currently a pupil of **Vera Denisova.** Miss Way was ballerina of the State Opera in Dresden until 1944. Since 1945 she has appeared in cabaret and films.

Linda Zamponi

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